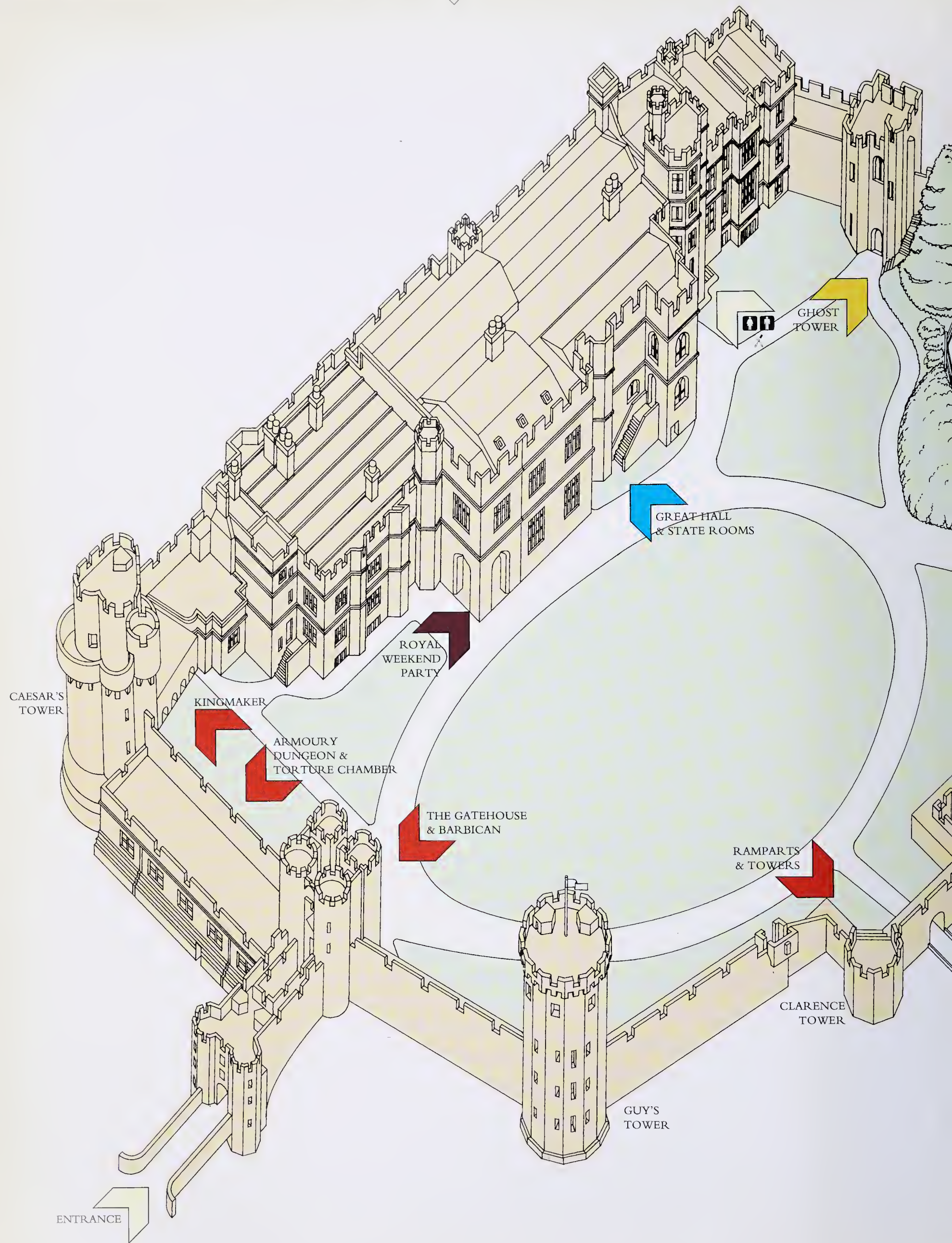
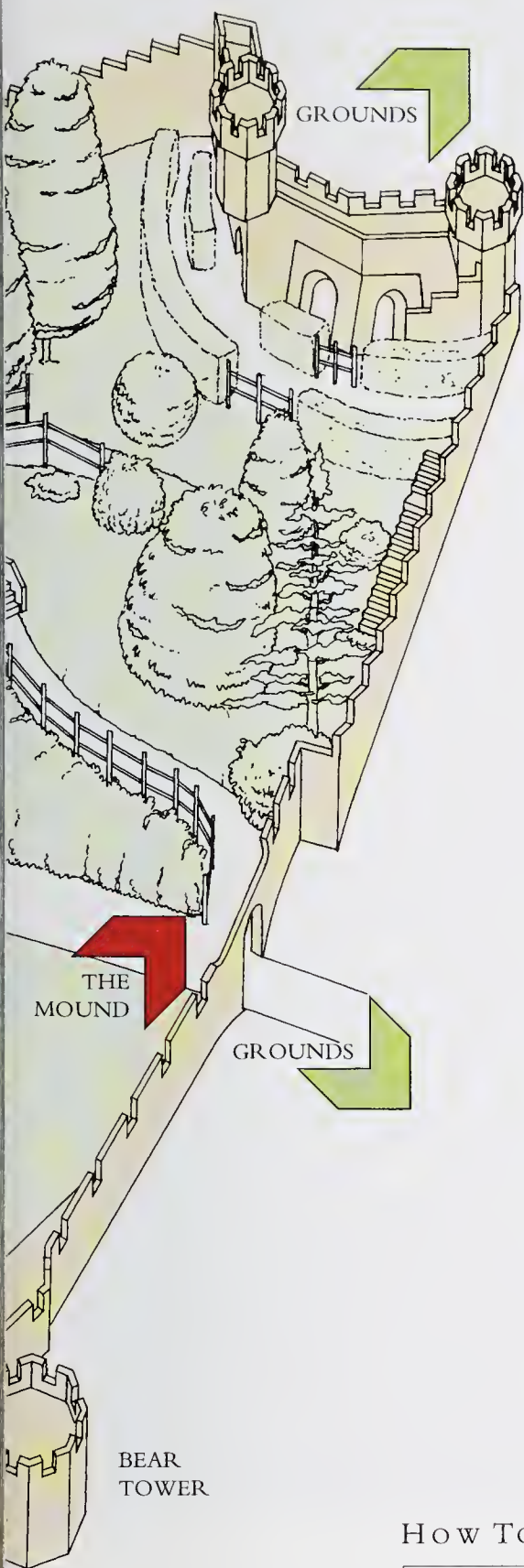


WARWICK CASTLE

The finest mediaeval castle in England







HOW TO USE THIS GUIDE

THE MEDIAEVAL
PERIOD 1068-1485



THE TUDOR AND
JACOBEOAN PERIOD
1485-1625



THE 17TH AND
18TH CENTURIES



THE VICTORIAN
PERIOD 1837-1901



THE GROUNDS
AND GARDENS









To help find your way around, you will see a series of signs at relevant points around the Castle and the Grounds.

These signs are colour-coded to match the different periods in the Castle's history.

The shields on the left indicate how the colour codes work.

CONTENTS

<i>Introduction</i>	2-3
 <i>The Mediaeval Period</i>	4-5
<i>Kingmaker – A Preparation for Battle 1471</i>	6-11
<i>The Dungeon</i>	12
<i>The Towers and Ramparts</i>	13-15
<i>The Armoury</i>	16-17
 <i>The Tudor and Jacobean Period</i>	18
<i>The Ghost Tower</i>	19
 <i>The 17th and 18th Centuries</i>	20-21
<i>The Chapel</i>	22-23
<i>The State Dining Room</i>	24-25
<i>The Great Hall</i>	26-28
<i>The Red Drawing Room</i>	29
<i>The Cedar Drawing Room</i>	30
<i>The Green Drawing Room</i>	31
<i>The Queen Anne Bedroom</i>	32
<i>The Blue Boudoir</i>	33
 <i>The Victorian Period</i>	34-35
<i>A Royal Weekend Party 1898</i>	35-41
 <i>The History of Warwick Castle</i>	42-49
 <i>The Grounds</i>	50-55
<i>The Grounds Plan</i>	56
<i>The Tussauds Group</i>	57



WARWICK CASTLE

THE LIVING HISTORY

As you stand and look at the magnificent walls and towers of Warwick Castle, rising sheer above the quiet murmur of the English countryside, what you see is the fabric of history.

For these stones and stairwells, these corridors and ramparts are witnesses to the lives of the powerful and dispossessed, the rich and poor of generation after generation.



Here it was that affairs of state and the fate of nations were decided.

Here it was that kings were made. And broken.

On dark wintry nights rowdy, drunken laughter drowned out whispers of conspiracy and intrigue. Triumph and glory sat cheek by jowl with hunger and squalor.

In time, the castle gave way to a gentler way of life. The gardens blossomed and the grounds grew. The dungeon emptied and the drawing rooms filled with elegant furniture and paintings.

The ages have passed. The people have long gone. But, as you walk around the castle, it is easy to imagine it still echoing with their presence. Every step you take, they once took themselves.

THE MEDIAEVAL PERIOD

1068 – 1485

During the four centuries that span the Middle Ages, Warwick Castle grew from a wooden 'motte and bailey' built by order of William the Conqueror to the magnificent fortress of the 1480's.

In 1066, Warwick was part of a chain of command that the Normans established to hold recently conquered Saxon England. A new era had begun and the dark ages gave way to the dawn of the mediaeval.

By the late 13th century, Warwick Castle had begun its rise to prominence as one of the great seats of power in the land.

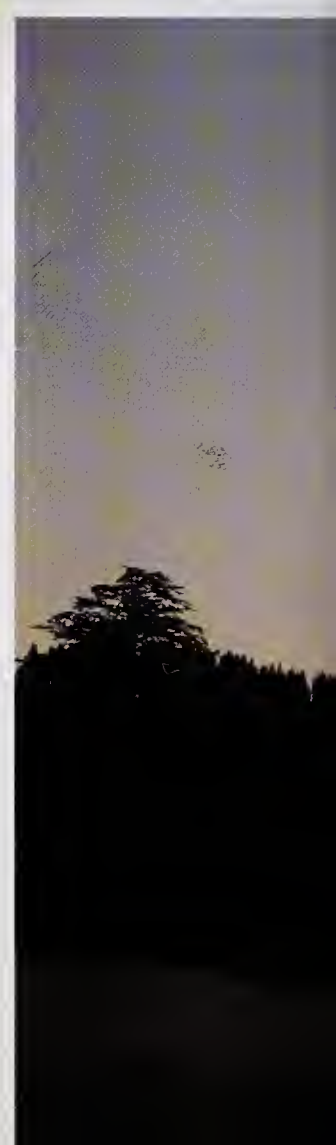
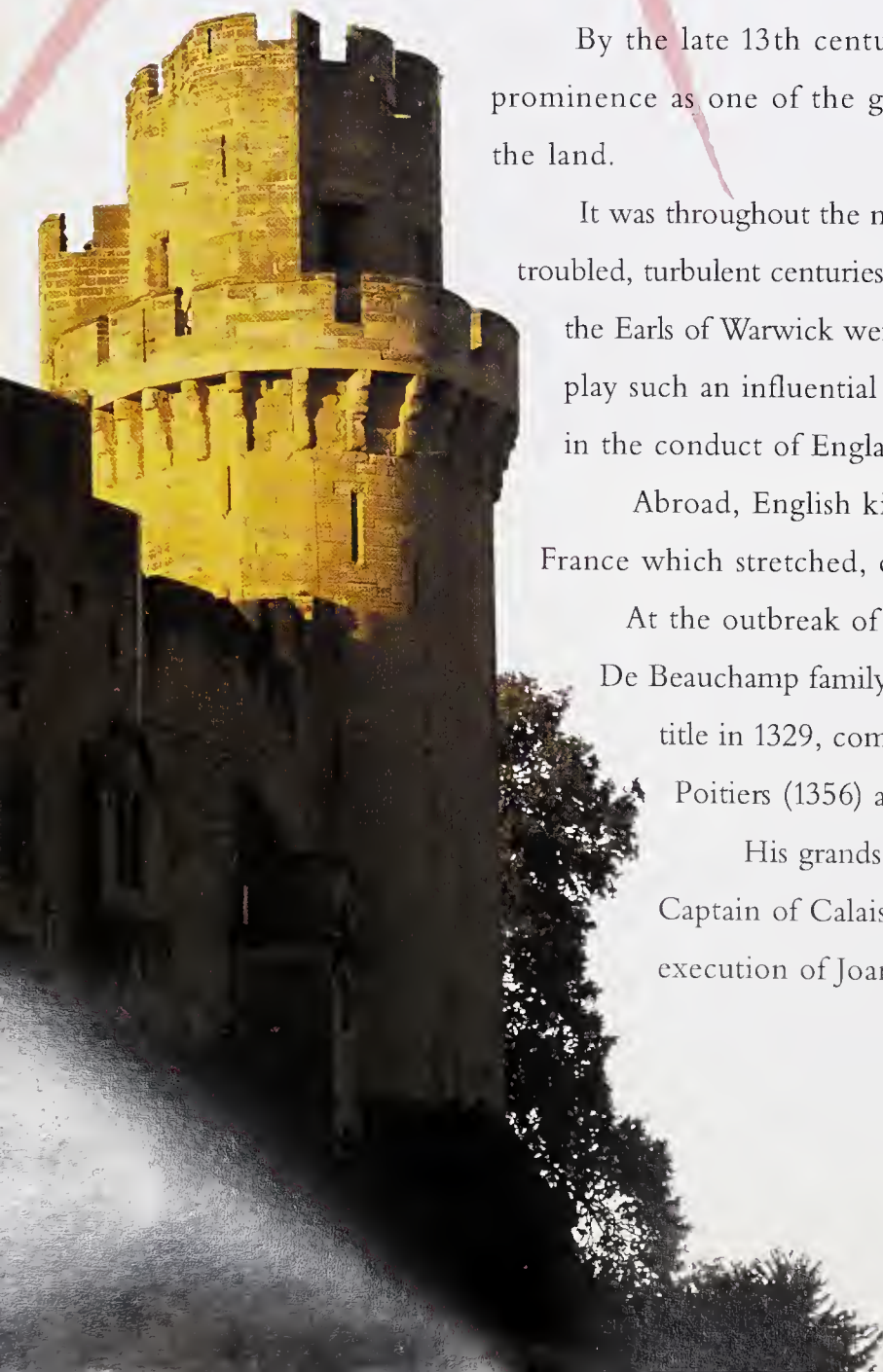
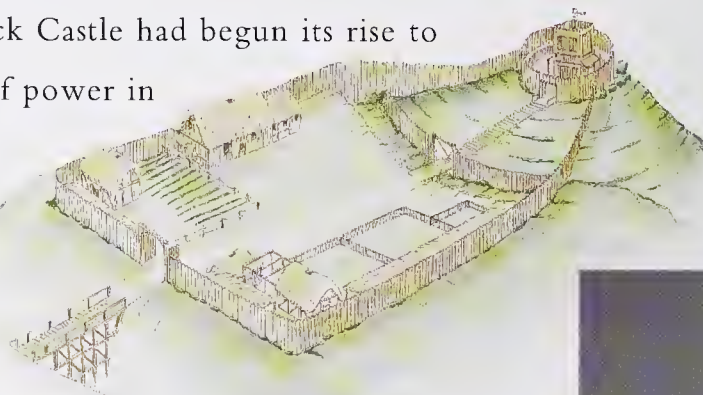
It was throughout the next two troubled, turbulent centuries that the Earls of Warwick were to play such an influential part in the conduct of England's affairs.

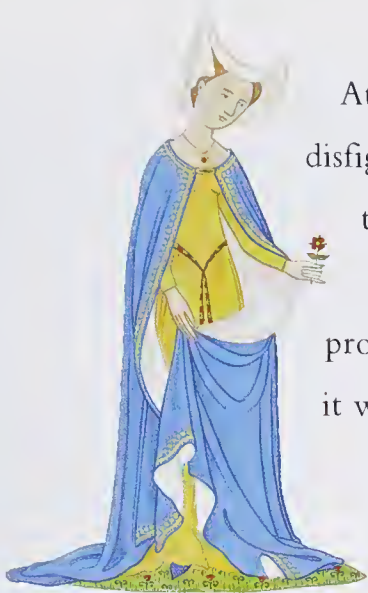
Abroad, English kings embarked on the Hundred Years War with France which stretched, on and off, from 1338 to 1453.

At the outbreak of hostilities, Warwick Castle was held by the De Beauchamp family. Thomas De Beauchamp, who succeeded to the title in 1329, commanded troops at the battles of Crecy (1346) and Poitiers (1356) and became the Black Prince's military adviser.

His grandson, Richard Beauchamp, also served in France. As Captain of Calais, Richard was appointed to oversee the trial and execution of Joan of Arc.

In 1068 the very first castle was built here at Warwick. The Mound or Motte was man-made on a cliff overlooking the River Avon. A timber stockade with a square tower stood on this vantage point. In front of this, the bailey or flat ground was surrounded by a wooden fence and ditch which linked to the stockade on the Mound.





At home, violence raged just as fiercely. Of the conflicts that disfigured political life, the most convulsive were those of the Wars of the Roses.

These factional clashes between the nobility and the crown probably won the castle its true place in history. From 1450 to 1471 it was home to Richard Neville, the 'Kingmaker'.

In 1478, the castle passed into the hands of Richard III before his own violent dynasty ended in defeat at the Battle of Bosworth.

In contrast to the upheavals of dynastic life, the society which revolved around a major castle like Warwick was strictly ordered.

An important earl would have a household of servants, soldiers, clerks and estate managers. He would also have a retinue of knights, drawn from around the county, who served him in return for payment.

Beyond the castle walls,

peasant farmers leased land from the earl. If the weather was kind and the soil fertile, they would live off the crops they grew. If it was a poor summer and a hard winter, many would face starvation.

As well as the regular members of the household, the castle would see a number of passing visitors. Itinerant monks, merchants, travellers, craftsmen and labourers.

Mediaeval life could be harsh, brutal and brief. Which, perhaps, explains why it could also be boisterous, noisy, earthy and exuberant.



Gift by Henry de Newburgh (the first post Conquest Earl of Warwick) of the church of Compton Verney to the Collegiate Church of St Mary in Warwick. The Earl's seal is attached (1115-1119)

Henr. Com. Warwiche. Prefatus et success. Sate. Signat. qd Ego p salute mea. et Margherite uxoris mee. et omnium parentum et antecessorum meorum. dedi ecclesiam de Cucon. cum omnibus pertinentiis suis libere et quiete in perpetuum elemosinam. ecclesie beate Marie de Warwiche. et hac mea carta confirmavi. ut sit omni tempore in prebenda unius Canonici. ibi de festis. quibus. huius. duntaxat. festis. Margherite uxoris mee. Silvestri de dyona. Tustyn de mona. Hugo filius Ric. Henr. fensallus.





KINGMAKER

*“Thou setter up
and plucker down
of Kings”*

*William Shakespeare
Henry VI Part III, Act II, Scene III
Quote from speech by
Edward to the Earl of Warwick.*

*Richard Neville, Earl of Warwick,
for 16 years a crucial figure in the
Wars of the Roses.*

On 2nd March 1450, Henry VI conferred on Richard Neville, the husband of Anne Beauchamp, the title Earl of Warwick. History was to know him better as Warwick the Kingmaker.

The Wars of the Roses, which began in the early 1450s and ended with the battle of Bosworth in 1485, were a prolonged struggle for supremacy between the Houses of York and Lancaster.

The conflict had its origins in the increasingly weak rule of the Lancastrian Henry VI. Royal authority slowly evaporated. Into this vacuum at the centre of government poured the political ambitions of several of England's most powerful families. And out of it came civil war, fought to decide who should control the king and, ultimately, who should be king.

Neville's family connections made him a Yorkist. He held a command at the battle of St Albans in 1455 which ended in defeat for the Lancastrians and with the capture of the hapless Henry.





By 1461 the Yorkists had won the first war of succession and Edward, son of the Duke of York, ascended the English throne. As a reward for his help, Warwick rose to a position of great power.

But when Edward IV married Elizabeth Woodville, Warwick found his influence waning. Plotting with Edward's brother, the Duke of Clarence, he raised an army in 1469, took the king prisoner and held him at Warwick Castle.

Left: Neville's huge, powerful warhorse, or destrier, is decked out in a caparison or drape bearing the ragged staff emblem of the Earl of Warwick.

Below: Rusty armour, waiting to be polished with wood, leather and pumice to get the surface bright and smooth.



It proved impossible, however, to rule through a captive Edward. Warwick fled to France where, deserting his Yorkist allegiances, he offered his services to his old enemy Margaret of Anjou, the exiled wife of Henry VI. He returned to England, put Edward to flight and restored the long imprisoned and much manipulated Henry to the throne.

In March 1471, Edward landed at Ravenspur from the Low Countries with a force of Yorkists and Burgundians to break Warwick's fragile hold on power and reclaim the crown. On Easter Sunday, 1471, at Barnet, the fortunes of war were to take one final twist for the embattled Kingmaker.

A PREPARATION FOR BATTLE 1471

In the days before Warwick's army moved south in that Spring of 1471, the castle would have been a hive of activity. Troops had to be summoned and levied. Weapons cleaned. And provisions collected.

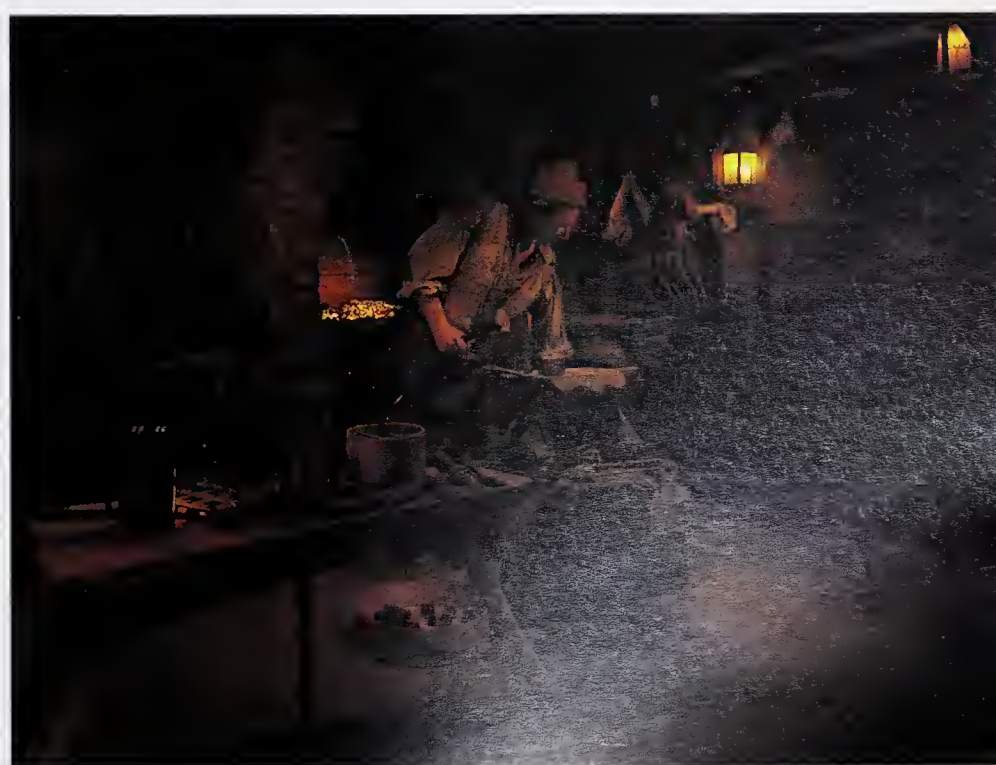
Like most mediaeval armies, this one was partly made up of the lord's personal guard, usually knights and esquires from the local gentry who were paid a yearly fee for their allegiance in time of war. Each knight brought his own well trained archers and men-at-arms.

Swelling the ranks would be poorer (and often poorly armed) tenants from the estates, liveried yeomen (they weren't paid but fought in return for the Earl's protection) and mercenaries.

Of course, no army, however good its soldiers, could have marched, let alone fought, without its craftsmen and women.

At the heart of the preparations lay the smithy and the armoury. Metal was a precious commodity in the Middle Ages and the men who worked and shaped it enjoyed a high status.

The castle's blacksmith plunges a horse shoe, red hot from the forge, into a bucket of water.





The blacksmith would make sure the warhorses were properly shod while the armourer would make sure the knights were properly protected.

Armour fell into two basic types, mail and plate. Mail consisted of a series of rings which were punched out of a sheet of metal before being skilfully riveted together. A shirt of mail weighed about 30 lbs but it was very flexible, a big advantage when you were fighting hand to hand.

Plate armour was developed later, sometime in the 14th century, to cope with the advances in longbow technology. Usually it was worn by knights, esquires and the gentry (those, in effect, whose social rank meant they could afford it).



Above: Under the awning of a temporary barn, the canvas caught by the gentle breeze, a cart is being loaded for battle with quivers full of arrows.

Above left: An archer strings his longbow.

Edward IV decreed that an archer's bow must be equal to his own height and that archery practice should be compulsory on feast days.

Left: In the carpenter's workshop, the wheelwright is planing a new wheel for the cart. "A bad wheelwright makes a good carpenter" went an old saying.

Because it was evenly distributed on the wearer, full plate armour didn't actually feel too cumbersome. There was, however, a problem with ventilation (or lack of it) and it was this that sapped the energy on foot. On horseback, of course, plate was worth its weight for all the protection it offered.

Once it had been tempered and shaped, arrows would be fired against the harness (as a suit was called) to test its strength.

Elsewhere, the saws and knives employed in the carpenter's workshop were as vital to an army as the swords and daggers that were honed in the smithy and armoury.

Wheelwrights, for example, would see to it that the baggage carts had good strong wheels needed to make a long journey on the deep rutted tracks that passed for mediaeval roads.

The carpentry workshop was also home to the most destructive weapon of the age: the longbow. Longbows were carved from yew, for its flexibility, and could be as much as six feet in length. Their bow strings were gut or waxed hemp.

Preparing the oak, birch or ash arrows was the job of the fletcher. He would painstakingly attach three goose feathers to the ends of the shafts, either by binding them with fine thread or else sticking them on with bluebell glue.



Above: Armed with a heavy mace, the Porter casts an eye over everyone who comes and goes. He is also Keeper of the Vineyard, opposite the castle gate.

Right: An iron breech loading cannon is lowered onto its travelling carriage using a chevre (a mediaeval hoist and pulley).





With the help of horn thimbles, linen thread and brass needles, one seamstress sews a battle standard while another, kneeling, repairs a tent.

A good longbowman would let loose an arrow with metal ripping power. Worse for any advancing cavalry or infantry, he could fire between 10 and 15 every minute.

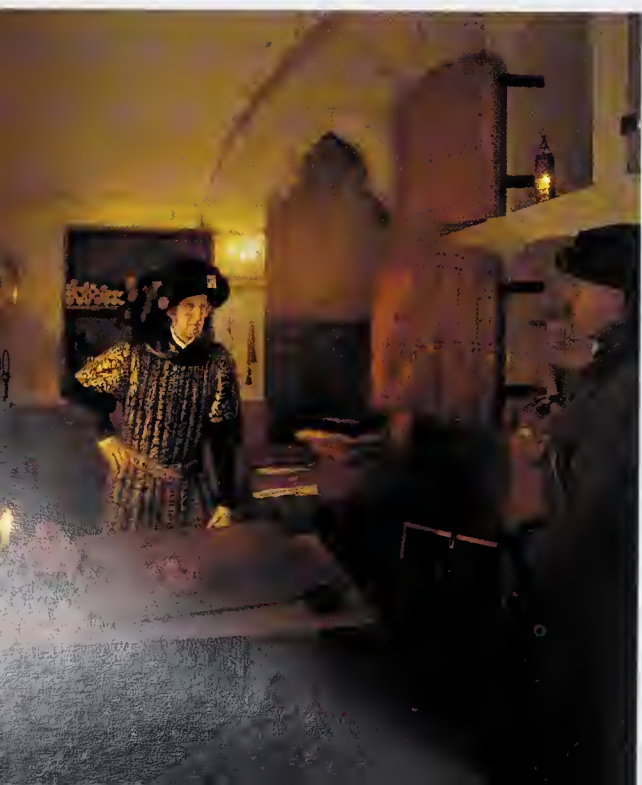
(By comparison crossbows were slow and complicated, the archer having to use his foot and a winding mechanism to pull the string back and load the 12" bolt).

It was quite normal for a late mediaeval army to have a large artillery train. Though just how effective the field cannons were is another question.

Cannon balls were cut from sandstone using a wooden template or they were moulded from molten iron. Back up ammunition for the gunners consisted of a type of primitive grape shot and huge 45 inch arrows with great iron heads.

For many soldiers, it wasn't only weaponry that mattered on the battlefield. Needlework played its part, too. Retainers would wear a livery or cloth uniform with the badge and colours of their lord sewn on to it. In the heat of close quarter combat, these liveries were often the only way of telling friend from foe.

Standing behind a table, with its counting board and scales, is Warwick's Receiver General, the man usually responsible for collecting rent from the Earl's tenants and now acting as paymaster for the army.



Along with most of the castle's clothes and linen, liveries were made, mended and cleaned in an area known as the Wardrobe. Conditions were so filthy everywhere that the better dressed members of the household, like the Keeper of Wardrobe, wore wooden platform shoes or pattens to stop their feet getting covered in mud and dirt.

On the eve of the march, Warwick would probably have eaten with a group of his elite guard of archers. Skilled and disciplined, they ranged in age from teenagers to men with years of campaigning experience behind them.



pewter plate, knife,
bread and drinking
cup, part of the meal
Warwick has shared
with a group of his
household archers
in a lodging room.

KINGMAKER: THE FINAL ACT

Deserted by the Duke of Clarence a week earlier, Warwick's army, which had been following Edward towards London, reached Barnet during Saturday, 13th April. The Lancastrians numbered some 15,000.

By late evening, the 12,000 strong Yorkist and Burgundian force under Edward had gathered in darkness opposite Warwick's men.

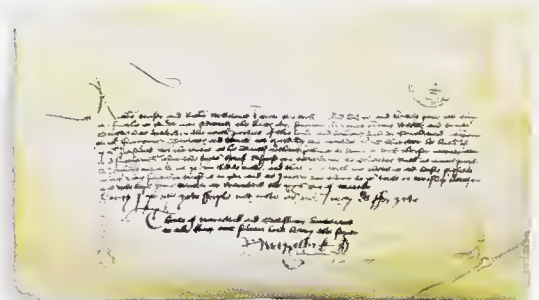
As a watery light filtered across the sky at 4.30am on the morning of Easter Sunday, the facing armies found themselves shrouded in a heavy mist. Fierce fighting began almost immediately.

Initial success, especially on the right, went to the Lancastrians. Confusion and ill-founded suspicions of treachery, however, soon broke out amongst Warwick's ranks. His army fell away and by 8am, with some 3,000 strewn dead on the field, the battle of Barnet was over.

Warwick, caught by Yorkist troops trying to reach his horse, was stripped naked and killed. After two days public viewing in London, he and his brother, Montagu, were buried at Bisham Abbey.

The death of the Kingmaker Earl was mourned by many. But welcomed by more.

Warwick's letter to Henry Vernon, carrying news of Edward's landing and progress south and summoning him to Coventry with a force of his men-at-arms. The letter is now in a private collection belonging to the Duke of Rutland.



The Earl of Warwick, sword in hand, calls his men to arms for what will be his final battle.



THE DUNGEON

Right:
*A display of various
instruments of torture.
Most are from Germany.*

Occupying the lowest chamber of Caesar's Tower and built in the 14th century is the dungeon.

Above it is day; a gentle breeze blows through the trees, carrying with it snatches of birdsong.

Below it is almost perpetual night; the air is sickly and fetid; the silence broken by a human sigh and the scurry of a feeding rat.

Between these two worlds are the 24 narrow, cruel steps that lead down to the dungeon.

Sanitation was an open drain running across the middle of the floor.

Covered in sores and crawling with lice, you would spend the hours, weeks and years with your limbs numb from lack of exercise. You would live, just, shut in with illness and weakened with hunger.

The dungeon was more than a place of confinement; it was intended to be a pit of despair. Whatever degradations the body underwent, the mental suffering was even greater.

For those who, either because of their beliefs or their sheer strength of will, resisted, there was worse in store.

Set into the wall is a tiny, sunken chamber, a dungeon within a dungeon, called an 'oubliette'. Lowered into this hole, the prisoner would scarcely have room to breathe let alone move. And there he would be left.

Some of the earliest prisoners were reputedly French soldiers from the Hundred Years War, captured for ransom at Poitiers in 1356.

Others were Englishmen, Royalists taken during the Civil War. The simple, halting words they etched on the stone walls are the sad, still voices of the past speaking out across the years in the universal language of the imprisoned. "MasTER johN SMYTH GUNER TO HIS MAJESTYE HighNESS WAS A PRISNER IN THIS PLACE AND LAY HERS froM 1642 TELL th....".





The towers and curtain walls that protect the courtyard are the result of a huge re-structuring plan carried out in the 14th and 15th centuries.

THE TOWERS AND RAMPARTS

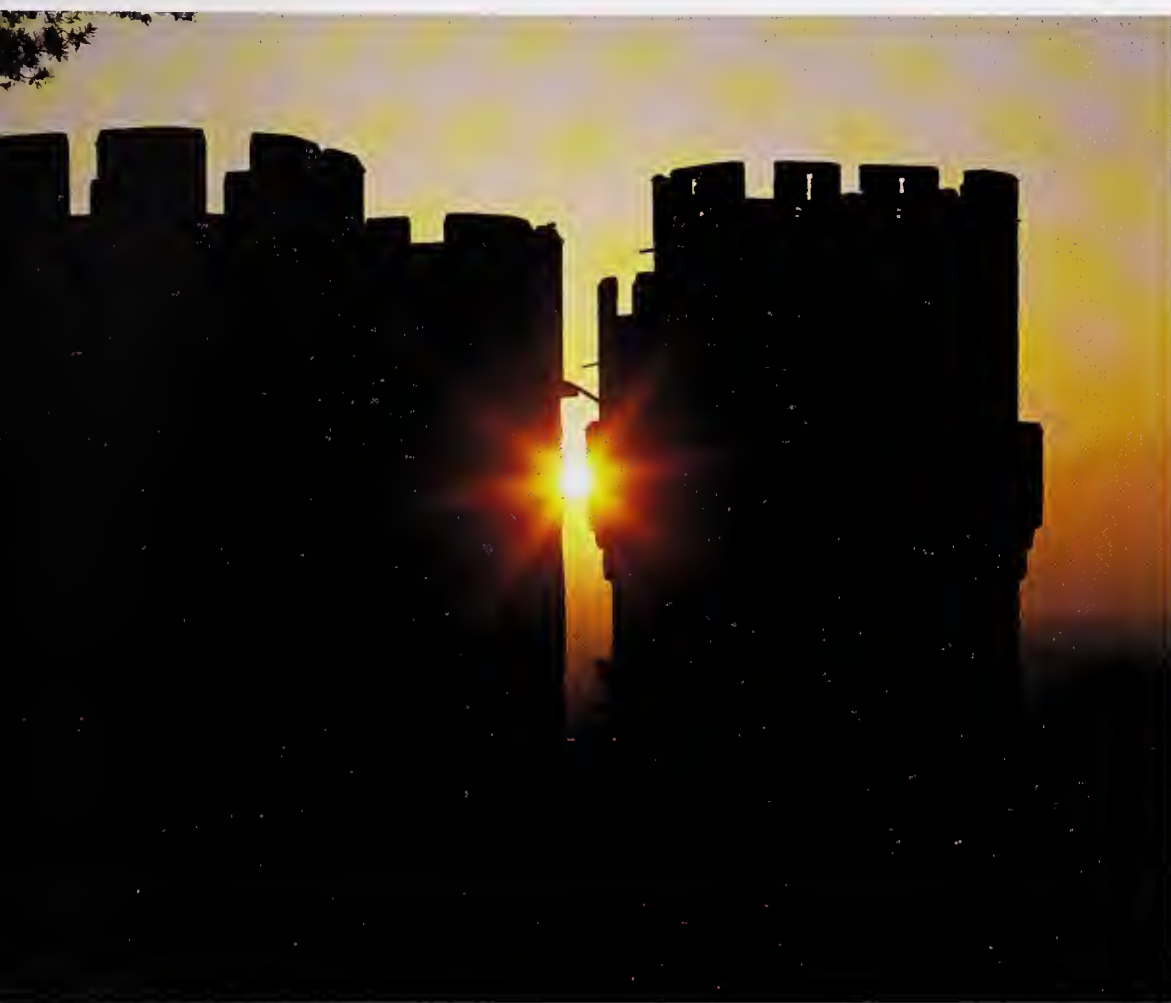
To a traveller approaching Warwick Castle in the late 15th century, it would have loomed against the sky, stark, implacable and forbidding.

Nothing for miles and miles would come anywhere near its breathtaking immensity, its dizzying scale.

Shielding the sun from his eyes, our traveller would have found himself staring at the finest example of the architecture of warfare.

Of the men who planned each parapet and arrow hole, of the masons who chiselled each stone to a perfect fit, of the builders who climbed the wooden scaffolding that enveloped each rising tower, we know little.

Except that their skills were unsurpassed. And that, perhaps with son following father, they laboured over the decades to create not just an impregnable fortress but a monument to their age.



BEAR AND CLARENCE TOWERS

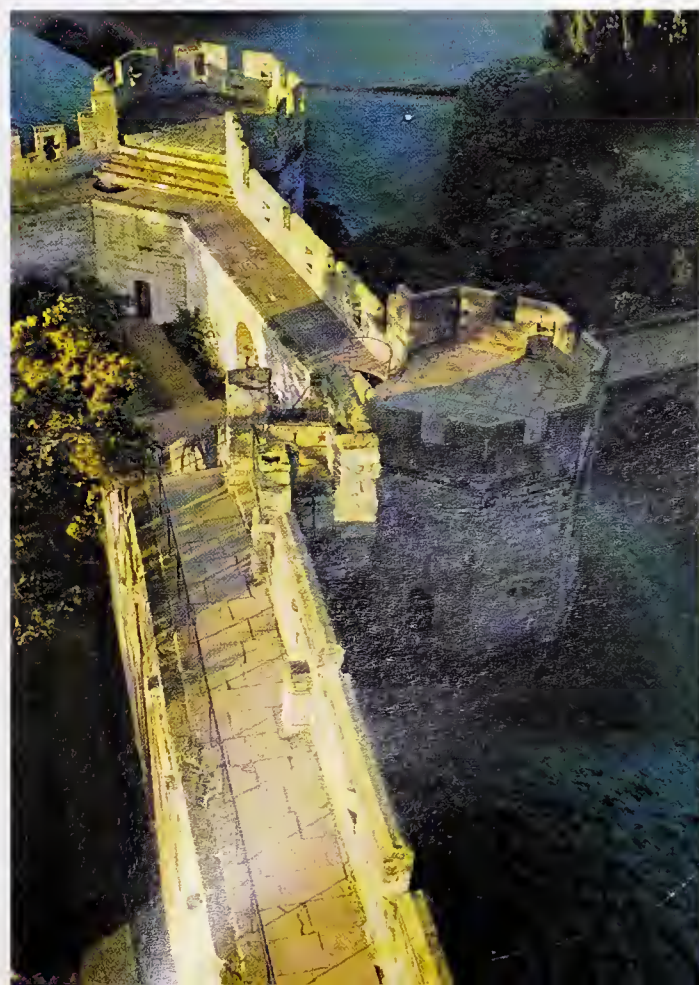
Set in the centre of the north wall, these two stunted towers are all that is left of the mighty Tower House which Richard III started to build in 1478.

It was to have been the same height as Guy's Tower, but twice as wide, with a turret at each of its four corners.

However, this gigantic Royal Keep was intended not only to repel an attack from beyond the walls. It was also designed to protect against a mutinous attack from within the castle itself.

Richard had only a precarious grip on the English crown and the Keep embodied the sense of fear and distrust that he lived with for the two short years of his reign. More than a tower, it was a state of mind.

In 1485 Richard was killed at Bosworth and the building stopped. The Clarence Tower is named after Richard's elder brother, the Duke of Clarence. It is thought that the other tower housed bears that were used for baiting.



THE CURTAIN WALLS

The walkways that run along the curtain walls meant that the crossbowmen and archers could move swiftly to quell danger at any point on the perimeter.

Once in position, they could pick off the enemy from the battlements. These consisted of solid sections of wall, called merlons, and gaps, known as embrasures.

On the wall, to the right of Clarence Tower, is a rare corbelled turret or crow's nest. A watch would be posted there to keep a lookout along the base of the curtain wall.



GUY'S TOWER

Towers were the mainstay of a castle's defensive system. Because they projected above and out from the wall, they gave archers a clear view downwards and sideways.

Guy's Tower was built in the 14th century. It is twelve-sided, stands 128 feet high and has five storeys.

The first four are made up of a central stone-vaulted chamber and sitting room with two small side rooms.

The fifth storey is a hexagonal guardroom. During the Civil War the windows were enlarged so they could take small hand-held cannons.



Since the entrance to a castle was likely to be a favourite target for an attacking force, it was vital to fortify it as heavily as possible.

The barbican, which had a drawbridge, reaches out into the dry ditch to give the gatehouse more protection. Should any soldiers actually get as far as breaking down its colossal wooden doors, they would have faced the first iron portcullis and a barrage of crossbow bolts.

If somehow the barbican portcullis failed to lower, the attackers would find themselves in a narrow roofed passage with arrow slits to either side and, worse, murder holes in the ceiling from which stones and missiles would rain down on them.

Those who survived would then have to struggle through raking crossfire up towards the gatehouse itself. Here they would be confronted by yet another door, another portcullis and another set of murder holes.



THE GATEHOUSE AND BARBICAN

CAESAR'S TOWER

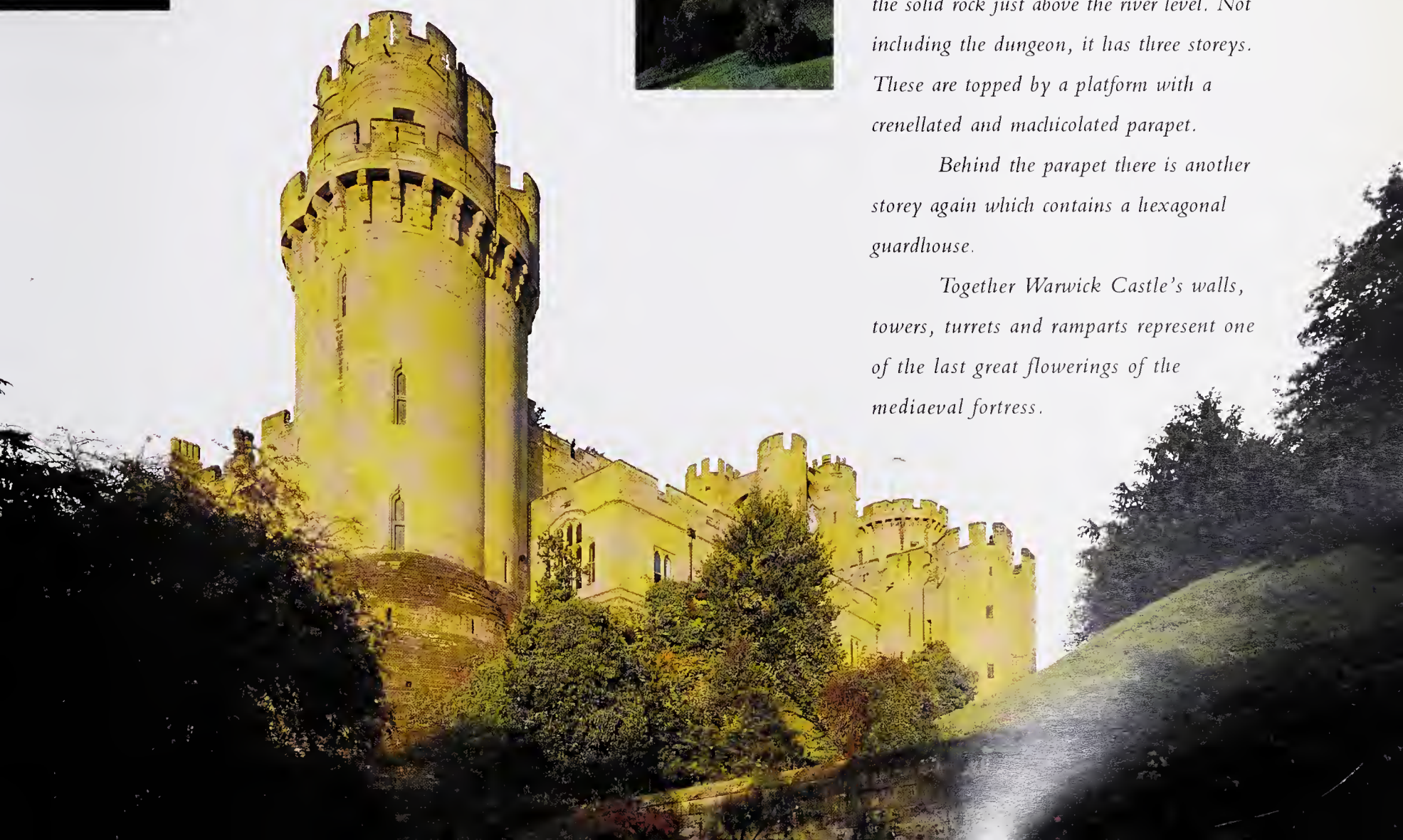
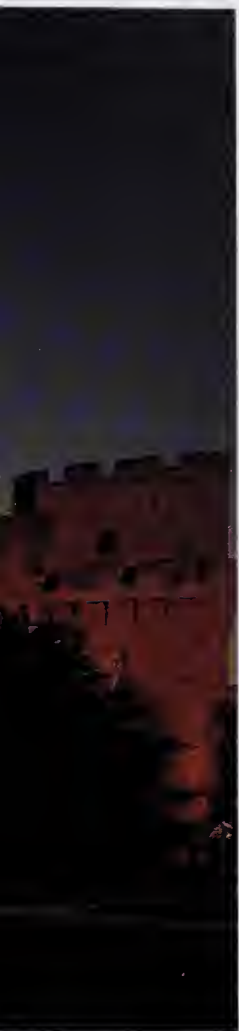


Built on the orders of Thomas de Beauchamp, Caesar's Tower is a masterpiece of 14th century military architecture.

It has an irregular quatrefoil or cloverleaf shape and rises 147 feet from the solid rock just above the river level. Not including the dungeon, it has three storeys. These are topped by a platform with a crenellated and machicolated parapet.

Behind the parapet there is another storey again which contains a hexagonal guardhouse.

Together Warwick Castle's walls, towers, turrets and ramparts represent one of the last great flowerings of the mediaeval fortress.



Added to the south-east wall of the castle in 1669, the building was initially used as a brew-house, then was turned into a library, before finally becoming the armoury.

THE ARMOURY

As an ordinary foot soldier in the English Civil War you probably would have worn the blackened breast and back plates you see hanging on the walls.

If you were fortunate enough, that is, to be given any armour at all.

The plates are immensely heavy and were forged so as to stop musket balls fired at close range during siege warfare.

Sitting on a fully caparisoned horse and dominating the whole room is a knight in Italian jousting armour from the 1570s.

Following the displays in an anti-clockwise direction (from the gift shop), the first showcase contains an English pikeman's armour from about 1630. The flintlock grenade throwers (potentially as hazardous to the man firing them as to the enemy) are also English.

In the next case along is an English Civil War horseman's helmet. The horseman was Oliver Cromwell. To the right, the black iron hat is something of a rarity, especially in Britain. That said, Charles I was reported to have worn just such a hat covered in velvet at the Battle of Naseby.

Sharing a case with Guy of Warwick's broadsword are a 10th century Viking stirrup and a mediaeval bascinet.

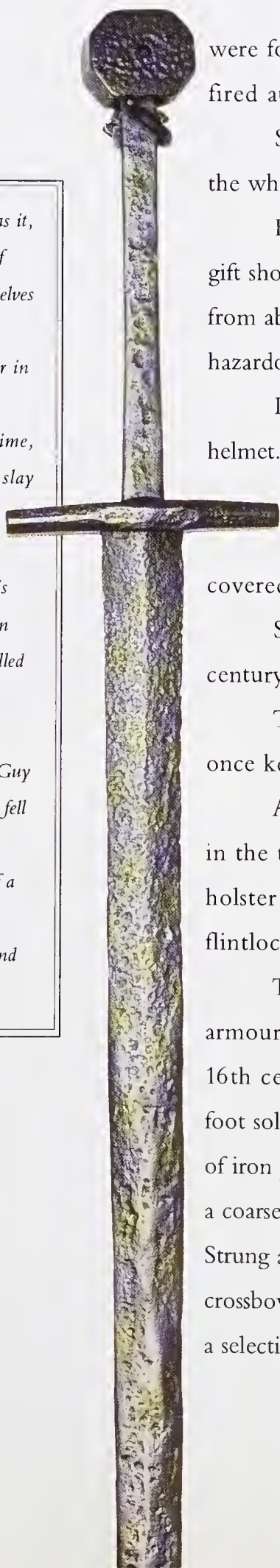
The mortuary helmets across the other side of the room were once kept in St Mary's Church, Warwick.

Among the collection of pistols, carbines, muskets and rifles in the two smaller showcases are a spectacular French wheel-lock holster pistol inlaid with mother-of-pearl and an automatic flintlock 'Lorenzoni' gun.

The very heavy English 'Jack' armour in the large case opposite is late 16th century. Designed for ordinary foot soldiers, it was made up of iron plates stitched inside a coarse linen doublet. Strung above the English crossbows is a longbow with a selection of arrows.



Oliver Cromwell's cavalry helmet.



In the year 926, as legend has it, the inhabitants of the village of Dunsinnot Heath found themselves living in fear of a huge and terrifying beast. The monster in question was a gigantic cow.

Athelstan, the king at the time, ordered Guy of Warwick to slay the menace. Guy duly dispatched the cow, or dun cow, and was knighted for his bravery. Which helps explain why so many local pubs are called the Dun Cow.

Legend has it that this colossal blackened sword, named after Guy of Warwick, is the one used to fell the bovine adversary.

It is, in fact, a rare example of a mediaeval two-handed sword, measuring 5 feet 5¼ inches and weighing 151lbs.



Black metal hat, 17th century.



On display in the middle of the room are a Colt Navy pistol, three exceptional Scottish pistols and a claymore. The flintlock fowling piece (1730) can be broken down into three separate parts to make it easier for a poacher to carry or hide it in his coat.

The armour in the last showcase on the left is late 16th century and made by Pompo della Chiesa. Also Italian, but from the early 1600s, is the intricately fashioned swept-hilt rapier.



Above left:
Italian cinquedea, 1500

Above:
Two English pistols, made by Wilson, hallmarked 1782 complete with gold-lined vents and pans.

Below:
Hunting swords with built-in flintlock pistols.



THE TUDOR AND JACOBEOAN PERIOD

1485 – 1625

Throughout the next 150 years, the castle took on more of the comforts of a home. The kitchens were re-built and, by the early 17th century, the range of domestic buildings, dominated by the Spy Tower, had been completed.

With the defeat of Richard III in 1485, Warwick Castle, like the throne of England, passed to Henry Tudor.

Warwick, a symbol of the power and ambition of the nobility, possessed too threatening a past for the new, insecure Tudor regime. The castle, therefore, remained crown property throughout the reigns of both Henry VII and Henry VIII.

But when in 1547 the title was finally revived by Edward VI, the darker side of Warwick Castle's history loomed once more. John Dudley, the new earl, rose to a position of immense influence at court, becoming the young king's chief minister.

On Edward's early death in 1553, Dudley had his own daughter-in-law proclaimed Queen.

Lady Jane Grey ruled for just two, vulnerable weeks. Mary

Tudor reclaimed the throne and Dudley, along with his eldest son Guilford, were executed for treason.

Under Elizabeth I the fates smiled rather more kindly on the Dudley family. Released from the Tower after his father's execution, Ambrose Dudley was later granted the castle and became earl in 1561.

For most people, earning a living off the land or in one of the small cottage industries, times became harder as the Tudor century aged. Rents, prices and unemployment rose.

Amongst the richer sections of society, though a new cultural life was slowly developing. When James I ascended the throne in 1603, Warwick Castle was about to become a courtier's palace.

On a summer's evening in August 1572, the stillness around Warwick Castle was suddenly broken by the crack of rockets. The sky blazed with soaring fireballs. And a barrage of intensely bright explosions and thundering gunshots erupted outside the walls. It wasn't a seige. Or the outbreak of war. The rockets and gunpowder, in fact, belonged to the first ever firework display to be held in Britain.

The occasion was the visit of Elizabeth I. After dining in the Castle courtyard, the Queen's party watched as a troop of soldiers set off no fewer than 140 small cannon and 200 muskets, along with fireworks and fireballs, from two forts that had been specially constructed on the river island.





The Ghost Tower is 14th century, decorated in Jacobean style and has a gateway leading from its base down to the river.

THE GHOST TOWER

In 1604, James I granted the castle, which by then had stood empty for 14 years, to Sir Fulke Greville (1554-1628).

A prominent Elizabethan and Jacobean courtier, Greville spent a large sum of money turning the semi-derelect castle into his country home. While the work was being carried out he lodged in this tower.

Greville, tragically, was murdered by a jealous servant in London and his body laid to rest in St Mary's Church, Warwick.

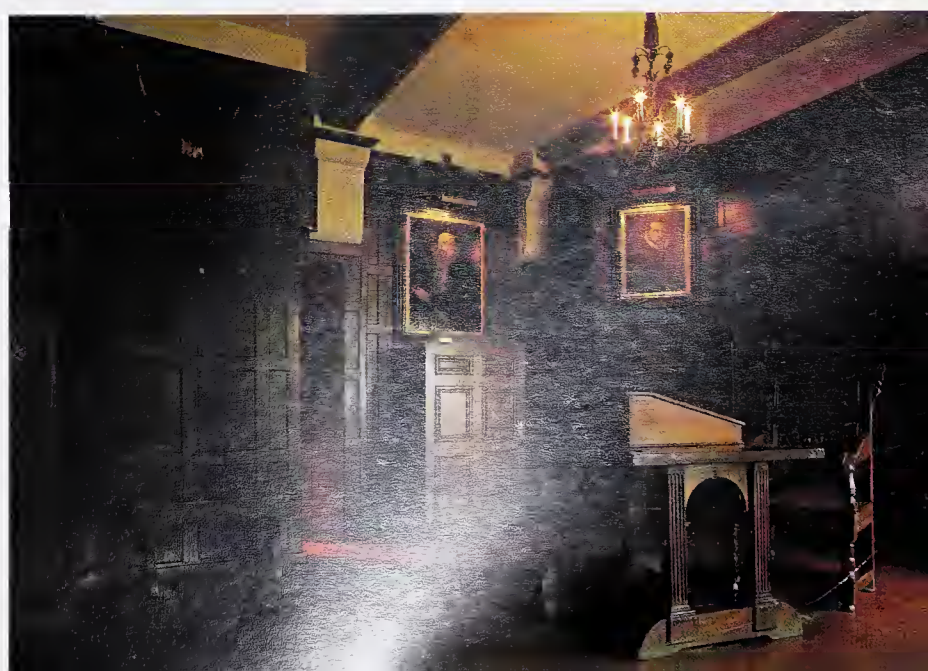
His ghost, according to legend, is supposed to emanate from the portrait hanging over the fireplace in the study and to walk the tower.

In the bed-chamber above, the 17th century dark oak four poster, measuring 6' by 4'6", was once owned by the Marquess of Bute. Either side of the bed are two Cromwellian armchairs.

On the left hand wall is the earliest known painting of Warwick Castle (1695). While above the door that leads to the landing is a trefoil window made up of three ovals of stained glass, two of which are dated 1616 and 1635.



*Portrait of
Sir Fulke Greville
– late 18th century.*



THE SEVENTEENTH AND EIGHTEENTH CENTURIES

By the end of the 1700s, basic work on the State Rooms was finished and the gardens had been landscaped. The castle, to all intents, was as we see it now.

When Fulke Greville died in 1628, a world that had stood for countless generations was vanishing.

The old Tudor order, which still in part held a mediaeval outlook, was breaking down; new political ideas and religious dissent were flourishing on all levels of society.

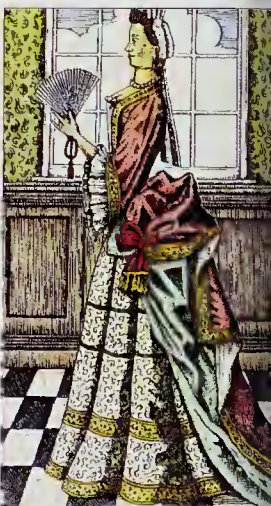
Engraving from a drawing by James Fish of Warwick c1700.



Fulke Greville, for instance, had loyally served two monarchs who believed they ruled by Divine Right. His cousin Robert Greville, to whom he left the castle, was an ardent republican.

The stresses and strains which affected the relations between the government and the crown in the 17th century eventually broke out into open conflict. 1642 saw the first battle of the English Civil War.

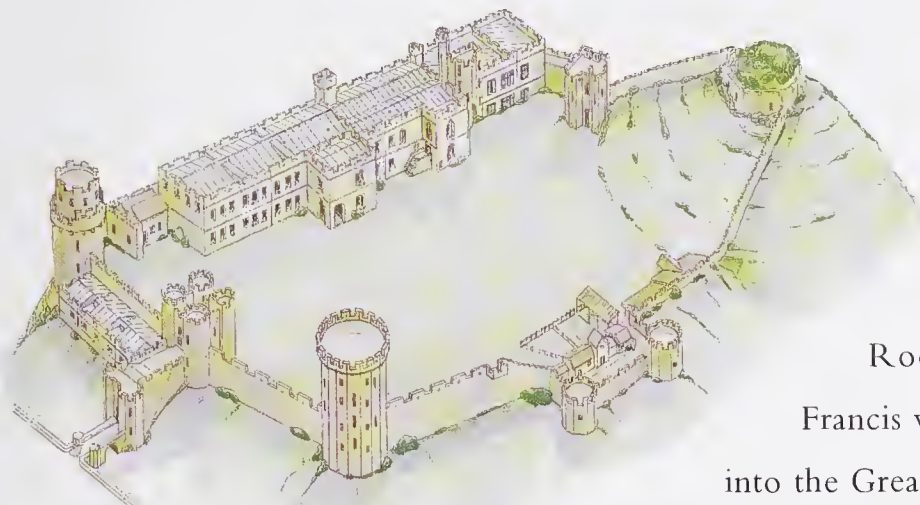
Robert Greville was appointed Commander of Parliamentary forces in Staffordshire and Warwickshire. Early on, the castle had to withstand a rather half-hearted siege by Royalist forces.



In 1643, the parliamentary cause claimed Greville's life. He was shot through the eye by a sniper firing from the spire of Lichfield cathedral during a skirmish in the town.

(It was no small irony that Robert Greville's second son and eventual heir played a part in restoring the monarchy in 1660).

As the 17th blended into the 18th century, the castle found itself bathed in a new light. The elegance of the state rooms and the imaginative scope of the gardens reflected a tolerant, civil perspective on life.



Typical, perhaps, of the age was Francis Greville, who became the 8th Lord Brooke in 1727.

It was Francis who commissioned the State Dining Room and the private apartments, Francis who had the porch and stairs leading into the Great Hall re-built. And it was Francis who invited Lancelot 'Capability' Brown to re-fashion the look and the lie of the gardens and grounds.

For the castle, the time of conflict was long over.

In 1642 the castle was prepared for the Civil War - loop holes were made to take guns. When the war was over the drawbridge was removed and a stone bridge built. A washhouse and brewhouse was added in 1669 and this is now the Armoury. Towards the end of the 18th century, the private apartments were extended and many alterations made to the State Rooms including in 1763 the building of the magnificent State Dining Room.



THE CHAPEL

Sir Fulke Greville, the first Lord Brooke, authorized the building of this small chapel in the early 1600s. It may be on the site of another chapel founded as long ago as 1119.

Until the turn of this century, the families of the Earls of Warwick would have come here to worship. The servants also used this as their church. Except that they had to stand behind the screen, in the sight of God, but out of the sight of their masters and mistresses.

Behind the altar, the stained glass is mediaeval and was given as a gift by the Earl of Exeter in 1759.

The Charles II cupboard is the finest example of wood carving in the castle. It shows the Amazons, a legendary tribe of women warriors, fighting the Greeks. Dated 1740, this



Flemish masterpiece was carved by Simon Cognoulles.

The organ was made in Leamington Spa in 1860 by William Downes White. Local skills also went into the pews and the altar lectern which were carved by Warwick craftsmen.

Today, in the intimate stillness, it is almost as if the hopes and prayers of the people who once, long ago, knelt here are now as much a part of the chapel as the stone and glass themselves.



One of the stained glass windows, which shows a pickling jar, tells of a legend concerning St Nicholas. Three boys, away studying at a monastery, were journeying home to see their families when the dark skies opened. Seeking shelter from the rain, they stopped at an inn. The innkeeper welcomed them in from the storm but, later, killed the unsuspecting boys and put their bodies in a huge pickling jar. At first light on the next morning, there was a loud knocking at the door. Unfastening the latch, the innkeeper found St Nicholas standing on the threshold. When St Nicholas saw what horrors had been perpetrated, he restored the murdered boys to life.

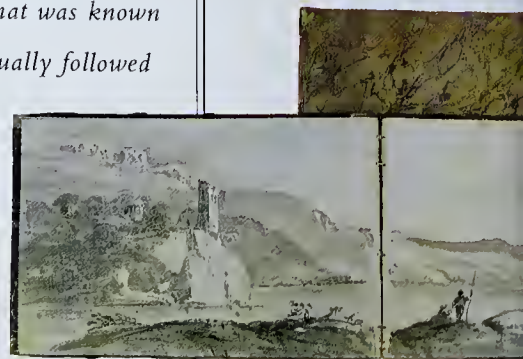
This Italian alabaster vase (1830) is illuminated so you can see the delicacy of the classical figures that decorate it.







During the early 1800's, members of the British nobility would embark on what was known as the Grand Tour, the aim being to broaden the mind. The 'Tour', which usually followed a spectacular scenic route, took in all the great cultural centres of Europe. Henry Greville went on his Tour around 1830. On his return home, his luggage was certainly a lot heavier than when he had set out. Whilst abroad he bought, along with several large pieces of furniture and some sizeable ornaments, the three marble busts of Roman Emperors on display here.



THE STATE DINING ROOM

Commissioned by Francis Greville in 1763, the dining room was designed and built by some of 18th century England's finest craftsmen.

Since then it has seen some impressive dinner parties and some equally distinguished dinner party guests. George IV, for example, dined here, as did Edward VII.

On a visit in 1858, Queen Victoria and Prince Albert had lunch in this room before touring the castle ramparts in the afternoon.

Of the four paintings on display, two are portraits of Frederick, Prince of Wales (1736) and his wife Augusta, Princess of Saxe-Gotha (1737).

Frederick's royal career unfortunately advanced no further than Prince of Wales. The victim of a sporting accident, he was hit by a ball during a game of real tennis and died several months later.

Augusta, on the other hand, achieved a more lasting fame. She gave her name to two American cities, one in Georgia and the other in Maine.

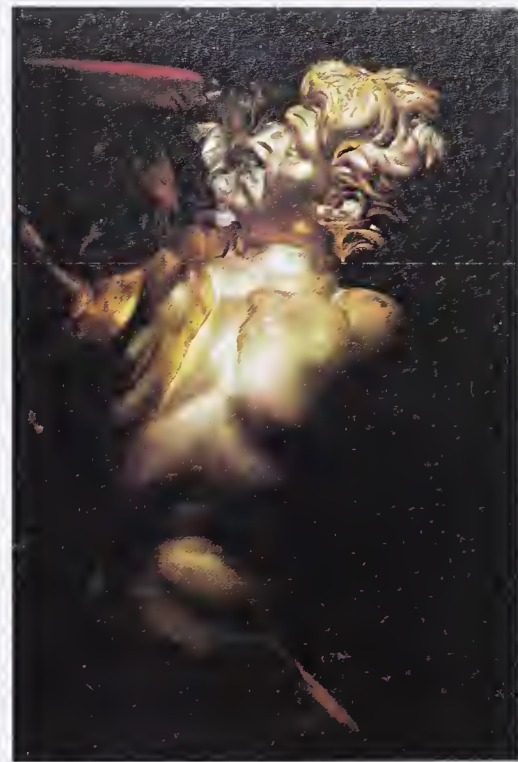
At the far end of the room hangs the famous portrait of Charles I on horseback. It is one of five virtually identical pictures produced



by Sir Anthony Van Dyck's studio. (If this seems odd, think of it in terms of having more than one print made of a favourite photograph).

The two magnificent lions that stand above the marble Adams fireplace were painted by Frans Snyders. The 18th century cut glass chandelier was made in Genoa.

Beneath it, the dining table is English and Victorian.



A baroque side table covered in gold leaf, made between 1690 and 1710.



Above left:
Augusta, Princess of Saxe-Gotha.

Right:
Frederick, Prince of Wales.

THE GREAT HALL

The hall is the largest room in the castle and throughout history has been its heart.

Originally, in the early middle ages, the great hall was where the Cedar Drawing Room is now.

Straw and dirt covered the floor. Burning in the centre of the room would have been a large fire, its smoke turning the air acrid.

The only natural light filtered through narrow lancet windows. In winter, the cold would seep deep into the marrow. In summer, the stench would suffocate. And here it was that everyone ate, drank and even slept.

The hall, as it stands today, was first constructed in the 14th century. It was rebuilt in the 17th century and then restored in 1871 after it had been badly damaged by a fire which swept through the castle.



On the right of the archway hang two shields, the top one of which, as the story has it, belonged to Bonnie Prince Charlie.



Bonnie Prince Charlie's shield.

The magnificent Kenilworth buffet was built by local craftsmen for the Great Exhibition of 1851. It is made from an oak felled in the grounds of Kenilworth Castle in 1842. The carving shows the scenes of pagentry in 1572 when Queen Elizabeth I visited the castle. And it was presented to Lord Brooke, later George, 4th Earl of Warwick by the townspeople on the occasion of his marriage.





THE GREAT HALL



Death masks, which appeared in England from the 16th century onwards, formed part of the ritual of mourning when somebody powerful or significant died. Their face (and perhaps their hands) would be covered in plaster until it dried. The mask would then be used not only as a physical reminder of the person, but also to help symbolise a sense of public commemoration. Oliver Cromwell's mask shows the face of the Lord Protector as it looked just hours after his death in September 1658.



The horse is clad in early 16th century equestrian armour made in Germany, while the rider is dressed in very heavy Italian jousting armour, from about 1540.



In the window is a huge cauldron known as 'Guy's Porridge Pot', after the 10th Earl of Warwick. About 500 years old, it was used to cook stew for the castle's garrison of soldiers.

The miniature suit of armour was made in 1562 for the 6-year old son of Robert Dudley, the Earl of Leicester. Denbigh Dudley, though, never grew up to fight in anger. He died as a little boy from one of the many illnesses that made war on children and from which there was no protection.

Set against the back wall is the armour which Robert Greville, 2nd Lord Brooke was wearing when he was killed at Lichfield during the English Civil War, fighting for the Parliamentarians.

Maxmillian armour, 1520.



THE RED DRAWING ROOM



Although a Scottish
Covenanter, James
Graham, Marquis of
Montrose (painted by
William Dobson), stayed
loyal to Charles I during
the English Civil War.
After 5 years of exile
he returned home to
his execution in 1650.
His armour is now in
the Great Hall.

*With its red lacquer panelling, this is the first of the five
State rooms which Robert Greville commissioned in the late
17th century.*

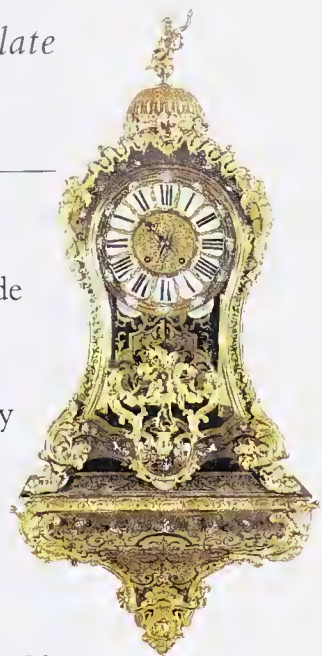
To the right of the fireplace hangs a portrait of Ambrosio Spinola,
from the school of Rubens. Born in Italy, Spinola (1569-1630) made
his name as a soldier serving with the Spanish armies in Flanders.

On the opposite wall you can see a picture of Sir Philip Sidney
(1554-1586). A renowned poet and soldier, and a close friend of
Sir Fulke Greville, he was regarded as almost the perfect
Elizabethan courtier.

But while Sidney's life was concerned with the ideals of the age,
his death said just as much about its often brutal reality. Fighting the
Spanish in Holland, he was shot in the side at the Battle of Zutphen.
It took 26 days for him to die.

The main painting in the room is of Jeanne d'Aragon,
granddaughter of King Ferdinand IV of Naples. Feted as one of
the most beautiful women in 16th century Europe, she was also
clever, witty and powerful.

Either side of the fireplace are two Italian chests called
'cassoni'. Standing on the Chippendale table is an 18th century black
basalt bust of Venus made in Josiah Wedgwood's workshops.



*Sitting above the marble
Adams fireplace is a
beautiful Louis XV
bracket clock decorated
with Boulle marquetry.*



The intricate cedar panelling, which gives the room its name, was completed some time in the 1670s by two local men, William and Roger Harbutt.

THE CEDAR DRAWING ROOM

Although it is Italian in style, the magnificently elaborate plaster ceiling was actually executed by English craftsmen 300 years ago.

If you look down at the floor, you will see a fabulous example of 19th century French carpet making. It was woven in one piece at Aubusson. Worked into each corner is the Bear and Ragged Staff emblem of the Earls of Warwick, while running along the sides is the Swan crest of the Greville family.

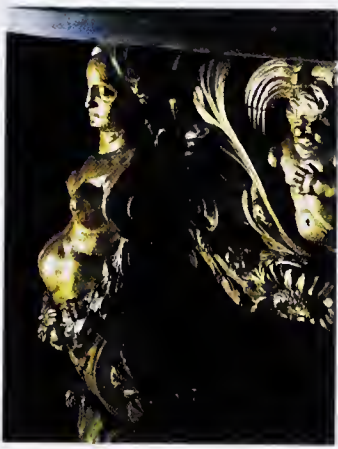
The two side tables beneath the paintings are both Chippendale, as are four of the eight sets of wall lights.

Of the bronze heads, one is of Sir Anthony Eden, British Prime Minister in the 1950s, the other is his sister Elfrida who became Countess of Warwick.

With a single exception, all the delicately fashioned 18th century chandeliers are English. The one in the centre is Irish crystal from Waterford.

Princess Beatrice, Duchess of Lorraine as painted by Sir Anthony Van Dyck.

Dating from the 17th century, the legs of this Florentine table show a pregnant woman. Her condition becomes increasingly obvious with each leg.





So called because of its green painted panelling, the room's 18th century ceiling is 'coffered' or made up of octagonal sunken panels, each with its own central motif.

THE GREEN DRAWING ROOM

In the centre stands a superb Italian table. It was made in Florence sometime in the 1500s and the top is beautifully inlaid with exotic semi-precious stones such as jasper, agate and lapis lazuli.

The main story the Green Drawing Room has to tell does not lie in its furniture, though. It is told through its paintings. As you scan the walls, what you see is a brief snapshot of that profoundly traumatic event, the English Civil War.

At the outbreak of hostilities, Warwick was owned by Robert Greville, Baron Brooke.

A Parliamentarian, he was killed by a sniper's bullet at Lichfield in 1643. The oval paintings over the door are his three sons. On the bottom row is Sir Peter Lely's portrait of Prince Rupert of the Rhine, Charles I's nephew and one of his top generals.

Either side of the fireplace are pictures of King Charles I and his wife, Henrietta-Maria. Like many of the paintings in the room, they are from the school of Van Dyck.

Of course, most of the men and women who perished in the conflict left few, if any, records of their lives. These pictures are a reminder to us of a whole generation.

The beautifully decorated Japanese Imari banqueting bowls were made in Arita in about 1690.



Left:
Over the fireplace is a portrait of Robert Greville, Baron Brooke, killed at the Battle of Lichfield in 1643, in which he was a prisoner on his way to Warwick Castle.



It actually takes its name not from Queen Anne herself, but from her bed.

THE QUEEN ANNE BEDROOM

The Queen was to have visited Warwick Castle in 1704 and, by way of preparation, her state bed was sent on in advance from Windsor.

Although the planned visit was cancelled, the magnificent royal bed stayed on. In 1773 King George III made a permanent gift of it to Francis, the then Earl of Warwick.

The hangings are of crimson velvet with sea-green panels. Standing near the bed is one of the Queen's leather-covered travelling chests.



Exquisitely woven onto the fabric are scenes from the gardens of a mediaeval palace. The detail is quite breathtaking. Animals, birds, even tiny insects flit amongst a profusion of flowers, shrubs, trees, hedges and woods.

Sadly, Queen Anne's life wasn't the happiest. Of her seventeen children, all save one died in infancy. Even by the standards of the time, when life expectancy was still appallingly low, this litany of loss was a grim personal tragedy.

The contrast between the cathedral-like bed and the child-size pieces of furniture in front couldn't be more striking. They may look like toys, but, in fact, they are samples used by 18th century travelling salesmen.

Decorating the walls are some of the most interesting treasures in the entire castle: Delft tapestries, dating from 1604.



Queen Anne's travelling chest.





The last of the State Rooms, the Blue Boudoir today looks as much as it did in the 1870s.

Dominating the room is a picture of Henry VIII. Painted on panel, it is after Hans Holbein and shows the King in his early forties.

The image is so well known, so much a part of our view of Henry, that it is difficult to imagine in this huge, overweight man the tall, athletic 17 year old who first ascended the throne in 1509.

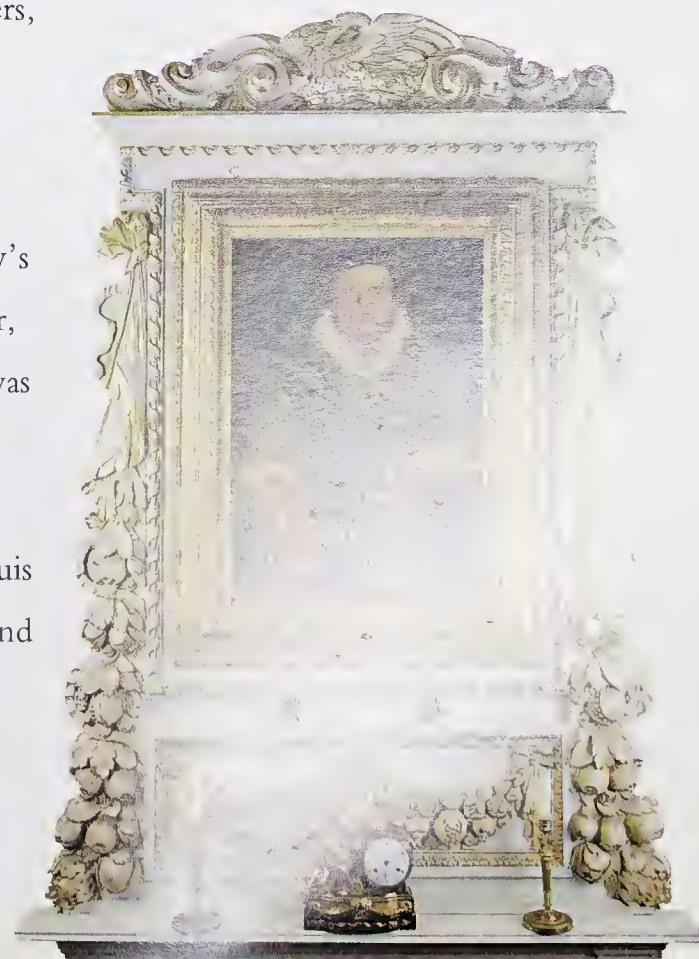
The swags of fruit and foliage that surround the picture were the work of Warwick woodcarvers.

To the left of the King are two portraits of the Boleyn sisters, Mary and Anne, both dating from the 18th century. Mary was certainly his mistress and might well have had an illegitimate son by him.

Anne was the younger sister and became Henry's second, ill-fated wife in 1533. She bore him a daughter, the future Queen Elizabeth I. Two years later, she was beheaded on the King's orders.

Over the doorway, there is a sketch by Rubens entitled Tritons. Most of the furniture is Louis XVI (18th century), although the mirror is English and from Charles II's period.

THE BLUE BOUDOIR



This beautiful silver faced clock is said to have belonged to Marie Antoinette who, in 1793, went to the guillotine with her husband Louis XVI in revolutionary France. Two hundred years on, it still keeps good time.

Victorian

THE VICTORIAN ERA

1837 – 1901

The Earls of Warwick were attuned to the spirit of the era, and made many enterprising alterations to the castle.



In June 1858 Queen Victoria and Prince Albert visited the castle for lunch. Afterwards it is said they greatly enjoyed their walk on the ramparts.

By the 19th century, the castle had long since completed its transformation into a fine stately home.

Its role in affairs of state had become ornamental as much as anything. It was a place where the aristocracy and Victorian high society met and dined in elegant, expensive surroundings.

As with any of the great houses of Victorian Britain, Warwick Castle would have had a vast retinue of servants. Chambermaids, footmen, cooks, gardeners and labourers all would work, mostly unseen, to keep the household running.



Few significant alterations were made to the castle after 1800. Some restoration however, of the Great Hall and private apartments, was necessary following a serious fire in 1871.



Also in the Victorian era, the Mound was planted with trees and shrubs – in the grounds Queen Victoria planted an oak tree to commemorate her visit.

In the 1890s, the technological changes that were part of Britain's industrial revolution began to make their presence felt at Warwick Castle, too. A steam central heating system, for example, was installed (the remnants of which still exist). Later, in the 1890s, electricity generated by the Castle Mill, replaced gas as the main source of much of the castle's lighting.

But things were changing in a more far reaching way, too.

The men and women who gathered at the splendid parties and balls, which were held at the castle in the 1890s, lived in a world where their country held sway. And in which they themselves enjoyed great privilege and wealth.

For those at the centre of such a world, life must have seemed an endless summer.

But, on the verge of a new century, other countries were growing in power. Established political assumptions were being questioned.

The season, slowly but surely, was passing away.

A ROYAL WEEKEND PARTY 1898

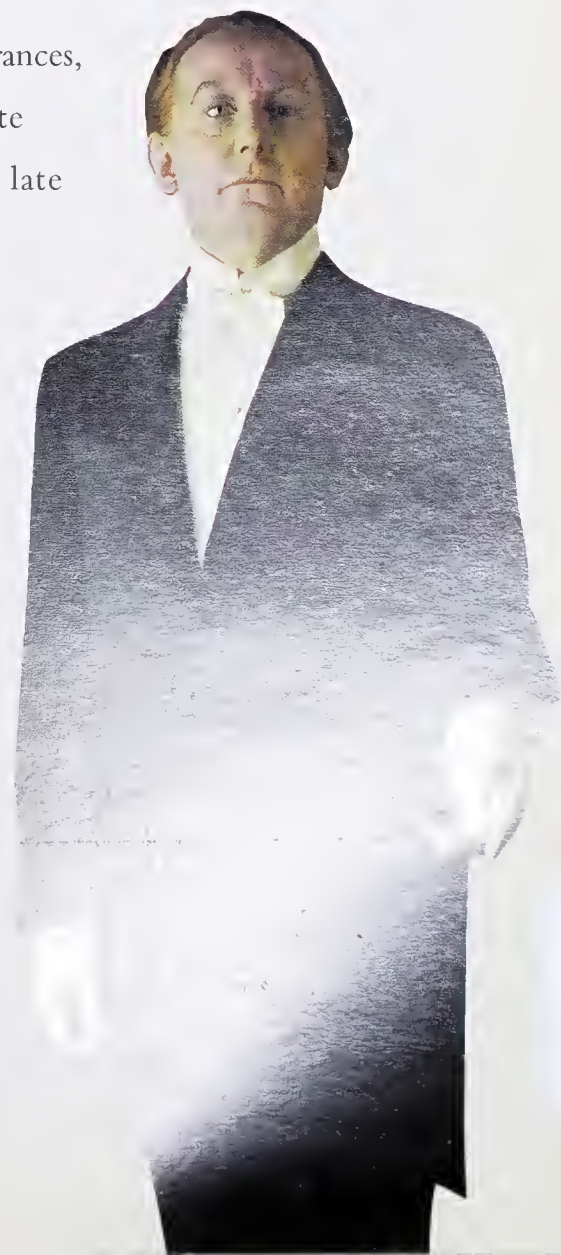
In the 1890s, under the guiding (and lavish) hand of Frances, Countess of Warwick, the castle became a favourite retreat for some of the most important figures in late Victorian society.

During the summer of 1898, the Countess hosted a weekend party at which the principal guest was the Prince of Wales, later Edward VII.

In the next twelve rooms, or former private apartments, you will see a re-creation of that weekend.

Most of the furnishings and the fittings are those that were actually here in 1898.

And photographs taken at the time mean it has been possible to put every chair, table, bed and book in exactly the place it occupied nearly a hundred years ago.



THE LIBRARY

It is late afternoon and in the library four men are talking.

Standing with his back to the fireplace is the host, Francis Greville, Earl of Warwick. For a while he was Conservative Member of Parliament for East Somerset. Dogged by ill-health, he spent the last 11 years of his life as an invalid.

At the far end of the room, a young Winston Churchill scans a book. Only 24, he did not enter Parliament until 1900. Forty years and a lifetime later, he became Prime Minister during the Second World War.

Spencer Cavendish, the Duke of Devonshire, owner of Chatsworth House, is the only man seated. Cavendish was an influential Liberal Member of Parliament and during the 1880s held office first as Secretary for India and then as Secretary for War.

Clasping a newspaper is the 16-year old figure of Guy, Lord Brooke, Francis Greville's eldest son. Known as Leopold, he left Eton the following year to join the British Army in Africa during the second Boer war. He became Earl of Warwick in 1924 only to die four years later, his life wrecked by alcoholism.





In the music room, other guests are listening to Clara Butt, one of the most famous singers of her day. She is accompanied on the piano by Paolo Tosti, singing master to the Royal family.

The young girl turning the pages is Lady Marjorie Greville, the eldest daughter of the Earl and Countess of Warwick.

On the sofa, sitting next to the Duchess of Devonshire, is Lady Randolph Churchill. Born Jennie Jerome, an American, Lady Churchill was Winston's mother and had been widowed in 1895.

George Cornwallis-West, an officer in the Scots Guards and heir to Ruthin Castle, stands behind the two women. Roughly the same age as her son, Cornwallis-West later married Jennie Churchill.

THE MUSIC ROOM

THE CARD ROOM

Charles Spencer Churchill, the 9th Duke of Marlborough and owner of Blenheim Palace, was Under-Secretary for the Colonies between 1903 and 1905. Across the room from him sits his opponent at cards, the Duke of York. George was the second son of Edward VII, then still the Prince of Wales. He reigned as George V from 1910 to 1936.





In the more intimate surroundings of the boudoir, the Countess of Warwick is reading a letter while taking tea with the Duchess of Sutherland. The Countess was born Frances Evelyn Maynard in 1861 and could claim Charles II and Nell Gwynn as ancestors on her mother's side. Daisy, a nickname she had as a girl, married Francis Greville in 1881.

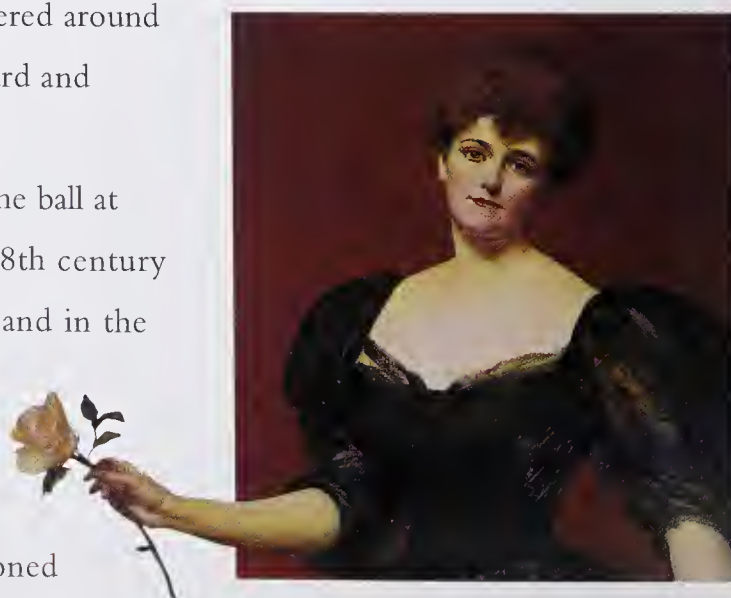
She soon established herself as a star on the social scene, especially with the Marlborough House set, a group gathered around Edward, Prince of Wales. Rumour even had it that Edward and Daisy were lovers.

In February 1895, she organised a spectacular costume ball at Warwick Castle to which all 400 guests came dressed as 18th century French courtiers. That winter had been especially hard and in the town unemployment was high and hunger widespread. The ball drew an avalanche of criticism and it marked the start of her conversion to the Labour Party.

Over the years she became a vegetarian, championed women's education and stood as a Labour candidate.

The Duchess of Sutherland was Daisy's half sister. Married by the age of 16, Millicent went to France four days after the declaration of war to work for the Red Cross.

THE BOUDOIR



Daisy, Countess of Warwick.

THE BEDROOMS

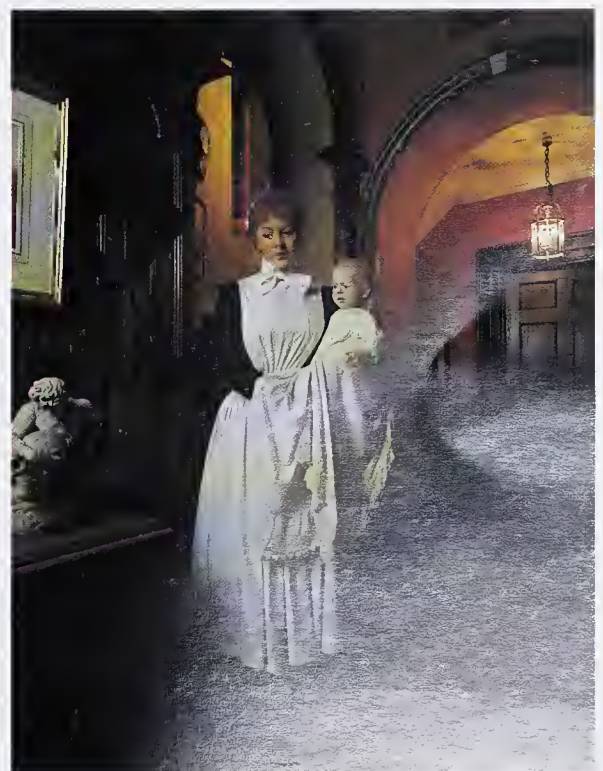


Day has turned to early evening and the guests are preparing for dinner in the State Dining Room. The lady getting ready for her bath is Consuelo, Duchess of Marlborough. An American, Consuelo was a member of the vastly wealthy Vanderbilt family.

Anne, the Dowager Countess, seen here with her maid, was the widow of George Greville, 4th Earl of Warwick. A woman of artistic talents, she painted the portrait of her son Sidney which now hangs in the Ghost Tower.



While a nurse carries the Marquess of Blandford, son of the Duke and Duchess of Marlborough, off to bed, a maid prepares a bath.





THE BEDROOMS

*Looking out of the window is Mary, Lady Curzon.
In June 1898, she was several months pregnant.*



*Portrait of Warwick Castle by the Victorian artist,
Alexander Naysmith – a recent acquisition.*

*A photograph of a weekend
party taken in 1897.
The Countess of Warwick
is seated 2nd from the left,
Edward, Prince of Wales
stands 6th from the left.*



*Field Marshall Lord Roberts, the man adjusting his tie, was born in 1832 and
saw action in the Indian Mutiny (1857) and during the Afghan War (1879-1880).
Roberts, who believed in compulsory military service, died in 1914.*





Edward, the Prince of Wales, was such a frequent visitor to Warwick Castle that he actually had his own bedroom here. The eldest son of Queen Victoria, he finally became King in 1901 and died in 1910. Talking to him in his room is Lord Curzon. Curzon, who was Viceroy of India in 1898, joined Lloyd George's war cabinet in 1916 and was Foreign Secretary from 1919 to 1924.










Lastly, we see the Countess of Warwick again, this time in her bedroom where her maid is tucking the hem on her gown.





THE HISTORY OF WARWICK CASTLE

THE EARLS OF WARWICK

	1088 - 1119	HENRY DE NEWBURGH
	1119 - 1153	ROGER DE NEWBURGH
	1153 - 1184	WILLIAM DE NEWBURGH
<i>de Newburgh</i>	1184 - 1204	WILLIAM DE NEWBURGH
	1213 - 1229	HENRY DE NEWBURGH
	1229 - 1242	THOMAS DE NEWBURGH
	1242 - 1263	JOHN DU PLESSIS
<i>du Plessis</i>	1263 - 1268	WILLIAM MAUDUIT
	1268 - 1298	WILLIAM DE BEAUCHAMP
	1298 - 1315	GUY DE BEAUCHAMP
	1329 - 1369	THOMAS DE BEAUCHAMP
	1370 - 1401	THOMAS DE BEAUCHAMP
<i>Mauduit</i>	1401 - 1439	RICHARD BEAUCHAMP
	1439 - 1446	HENRY BEAUCHAMP <i>also first and only Duke, 1445-1446</i>
	1446 - 1449	ANNE BEAUCHAMP
	1450 - 1471	RICHARD NEVILLE <i>The Kingmaker</i>
	1472 - 1478	GEORGE PLANTAGENET <i>Duke of Clarence</i>
<i>de Beauchamp</i>	1478 - 1499	EDWARD PLANTAGENET
	1499 - 1547	CROWN PROPERTY <i>1499-1509, Henry VII 1509-1547, Henry VIII</i>
	1547 - 1553	JOHN DUDLEY I
<i>Neville</i>	1553 - 1554	JOHN DUDLEY II
	1561 - 1590	AMBROSE DUDLEY
	1590 - 1604	CROWN PROPERTY <i>1590-1603, Elizabeth I 1603-1604, James I</i>
	1604 - 1628	CASTLE OWNED BY SIR FULKE GREVILLE <i>However, the Grevilles were not granted the Earldom till 1759</i>
<i>Plantagenet</i>	1618 - 1619	ROBERT RICH I
	1619 - 1658	ROBERT RICH II
	1658 - 1659	ROBERT RICH III
	1659 - 1673	CHARLES RICH
	1673 - 1675	ROBERT RICH IV
<i>Dudley</i>	1675 - 1701	EDWARD RICH I
	1701 - 1721	EDWARD HENRY RICH
	1721 - 1759	EDWARD RICH II
	1759 - 1773	FRANCIS GREVILLE
<i>Rich</i>	1773 - 1816	GEORGE GREVILLE
	1816 - 1853	HENRY RICHARD GREVILLE
	1853 - 1893	GEORGE GUY GREVILLE
	1893 - 1924	FRANCIS RICHARD GREVILLE
	1924 - 1928	LEOPOLD GUY GREVILLE
<i>Greville</i>	1928 - 1984	CHARLES GUY GREVILLE
	1984 -	DAVID GREVILLE

All dates refer to the length of time the person concerned held either the title of Earl of Warwick or that of Baron Brooke.

There has been a fortification of some description on the heights which overlook this part of the River Avon from as far back as 914.



The earliest military strategist to make use of the area's defensive features was Ethelfleda, daughter of Alfred the Great.

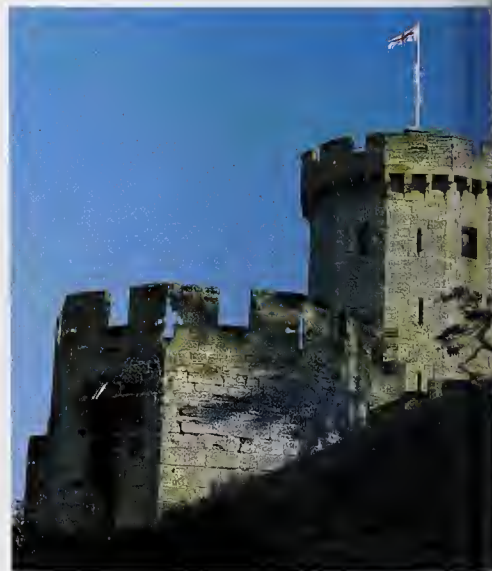
With Danish invaders threatening Mercia, the central Anglo-Saxon kingdom, Ethelfleda ordered the building in 914 of a 'burh' or an earthen rampart to protect the small hill top settlement of Warwick.

It was, in fact, another invader who was responsible for the first true castle built on the present site. William the Conqueror, wanting to consolidate the Norman Conquest in the midlands and north of England, established a motte and bailey fort here in 1068 as a means of holding the area and securing his lines of supply.

William appointed one of his followers, Henry de Beaumont (c.1088-1119), as Castellan or Constable. The castle would then have consisted of a large earth mound with a timber stockade around both the top and base. It was not until later in the 12th century that stone structures started to replace these wooden ones.

At some point during his stewardship, de Beaumont underwent a change of name and became known, at least locally, as de Newburgh. Five of his descendants duly followed in their forefather's footsteps as earls of Warwick. The last of these, Thomas, died in 1242 without an heir and the castle and estates passed to his sister Margaret.

Machicolations and embrasures, 14th century.



	1066	1068	1084	1088	1153
AT WARWICK CASTLE		William I orders castle to be built		1st Earl of Warwick created by William I	Garrison tricked into handing castle to Henry of Anjou's men
THE WORLD	Battle of Hastings		Rome sacked by the Norman army	42	



Margaret's marriage to John du Plessis (1242-63) was childless and, as a consequence, in 1263 the title changed hands once more, the mantle this time falling to her cousin William Mauduit.

Mauduit suffered the misfortune of becoming Earl during the Barons' War, a violent trial of strength between Henry III and a group of dissident nobles resentful of Henry's court policies.

William sided with the king. In the event this proved not an altogether wise move since Kenilworth Castle, the stronghold of Simon de Montfort, Earl of Leicester and leader of the rebellious barons, lay just six miles away.

Despite the alarming proximity of his enemy, Mauduit did little to prepare for the defence of Warwick Castle. It was no surprise therefore, except perhaps to William himself, when John Giffard, Governor of Kenilworth, attacked in 1264, breached the castle walls, captured Mauduit and his wife and held them to ransom.

On his death in 1268, Mauduit was succeeded by his nephew William de Beauchamp. So began a dynasty that was to last 148 years and bring Warwick Castle to the height of its fortunes.

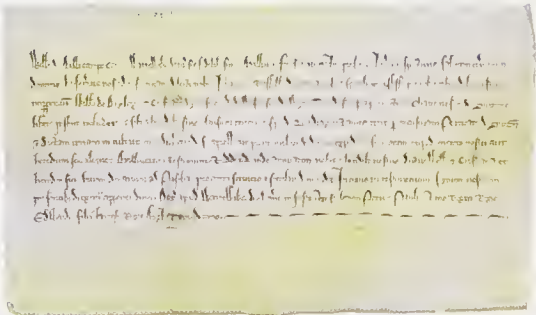
William de Beauchamp (1268-98) made his name as a military commander serving under Edward I.

Reflecting the growing importance of the de Beauchamps, his son Guy (1298-1315) was one of a group of earls known as the Ordainers.

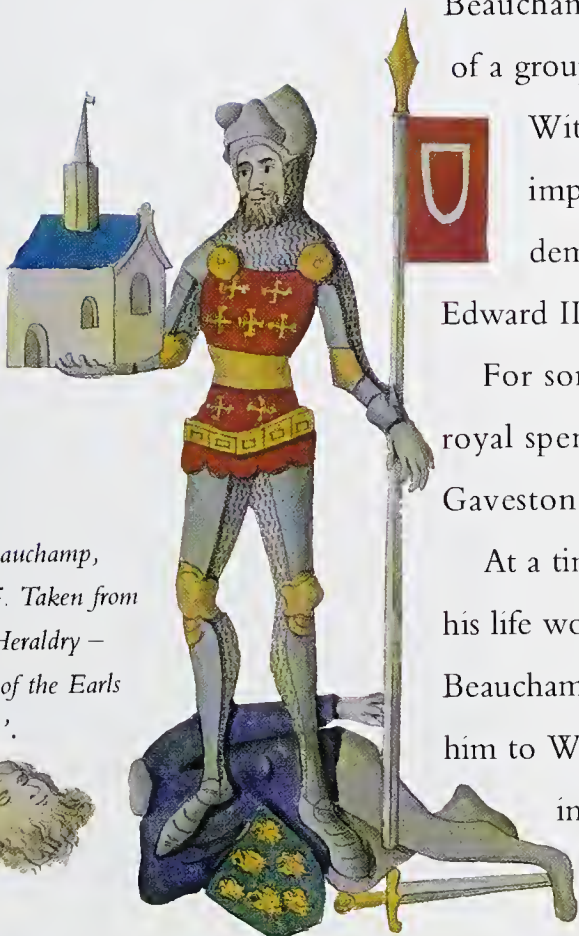
With their own interests firmly at heart, they aimed to impose, through a list of 'ordinances' or constitutional demands, some form of control over the way the king, Edward II, both raised his revenue and governed the kingdom.

For some Ordainers, complaints about royal power (especially royal spending power) centred on the role at court of Piers Gaveston, a Gascon knight and the king's lover.

At a time of heightened political tension in 1312, Gaveston, promised that his life would be safe, surrendered to the Ordainer earls. However, Guy de Beauchamp and Thomas, Earl of Lancaster, seized the prisoner and brought him to Warwick Castle. After a perfunctory trial, which may have been held in the Great Hall, Gaveston was sentenced to death and beheaded on Blacklow Hill, just outside Warwick.



Licence from William de Beauchamp, Earl of Warwick, to William de Dixley to enclose 40 acres in the chase of Sutton Coldfield. Dated 29th June 1285.



Guy de Beauchamp, 1298-1315. Taken from the book 'Heraldry - Rous Roll of the Earls of Warwick'.

	1215	1260	1264	1268
		Stone starts to replace wood	Castle successfully attacked by Simon de Montfort	William de Beauchamp succeeds as Earl of Warwick
Chinese use explosives in warfare	King John signs Magna Carta	43	Chartres Cathedral completed	



Although Guy died three years later in 1315, his very young son did not succeed to the title until 1329 because of his minority. Thomas de Beauchamp (1329-69) came of age on the verge of the outbreak of the Hundred Years War with France.



Charter of Thomas de Beauchamp granting freedom of all tolls to all 'foreign merchants' (ie. not of Warwick) coming to Warwick. Dated 1st January 1358.

In 1337 Edward III restated the claim of the Plantagenets to the French throne and, in 1338, the long conflict began.

Thomas emerged as one of the king's favoured commanders. He fought at Crecy (1346) and Poitiers (1356) and was among the first men to be made a Knight of the Garter. Such was his position in the ranks of the English army that he became military adviser to Edward III's son, the Black Prince.

It was Thomas, too, who started the massive 14th century reconstruction of Warwick Castle.

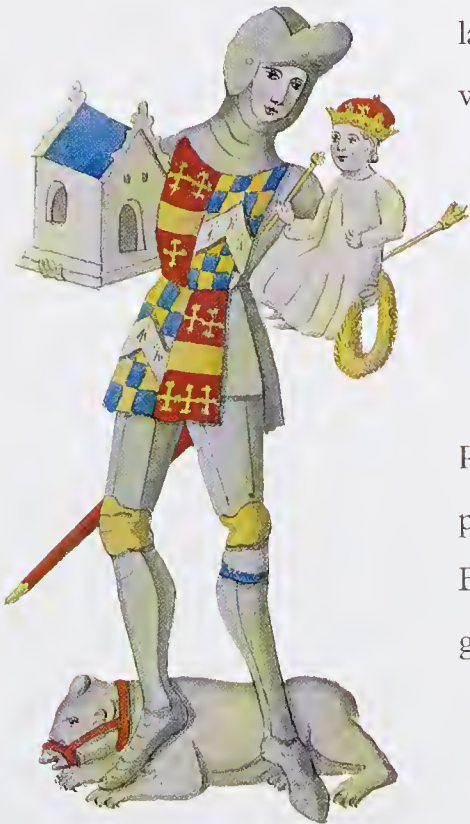
The fate of his son, Thomas the younger (1370-97, 1399-1401), was bound up with the domestic feuds and political purges which marked the reign of Richard II. In another contest of wills

between elements of the nobility and the crown, Thomas and four other lords forced Richard, at the 'Merciless Parliament' of 1388, to dismiss or execute some of his court favourites.

In 1397, Richard had his revenge. Sensing that political circumstances were on his side, he brought the lords of 1388 to trial. Warwick confessed to treachery. He was exiled to the Isle of Man and his lands and title were forfeited. It was only when Richard was usurped by Henry Bolingbroke (Henry IV) in 1399 that Thomas could return to reclaim his inheritance.

The next in line, Thomas' son Richard (1401-39), became perhaps the most prominent Beauchamp of all. Like his grandfather before him, Richard's reputation was forged during an intense phase of the Hundred Years War.

Richard Beauchamp, 1401-1439.



1312	1314	1339	1356	c1395
AT WARWICK CASTLE	Piers Gaveston held at castle prior to his execution		French prisoners held in the dungeon	Guy's Tower completed
THE WORLD	Scots defeat English at Bannockburn	Kremlin built		



The Beauchamp Chapel, St Mary, Warwick, showing the tombs of Richard Beauchamp and Ambrose Dudley (foreground).

Henry V had faith enough in his abilities to make him tutor to his young son, the future Henry VI.



The oldest painting of the castle (Ghost Tower bedroom). Painted between 1667-1707.

When, in 1431, the English bought the captive Joan of Arc for a ransom fee, it fell to Richard Beauchamp, as Captain of Calais, to superintend her trial for supposed heresy and her subsequent execution by burning in the market place at

Detail of the Beauchamp tomb.



Rouen in northern France.

War proved profitable for Richard. It certainly made him enough money to continue with the expensive rebuilding programme at the castle.

Richard's son, Henry (1439-46), had grown up as a companion to the boy king Henry VI. In 1445, the king made his childhood friend the first Duke of Warwick. But he was also the last, the title dying with him in the very next year.

Left:
The Collegiate Church
of St Mary, Warwick.

1431	1469	1471	1492	c1504	1513
Earl of Warwick supervises trial of Joan of Arc	Edward IV imprisoned at the castle	Richard Neville, Kingmaker, dies at Battle of Barnet			Elizabeth I visits Warwick Castle
Great Wall of China started			45	Columbus reaches New World	Leonardo da Vinci paints Mona Lisa



Henry was survived only by a baby daughter and when she died at the age of five the earldom and lands passed to Henry's sister, Anne Beauchamp. In the

late 1440s Anne married Richard Neville and the de Beauchamp dynasty came to an end.

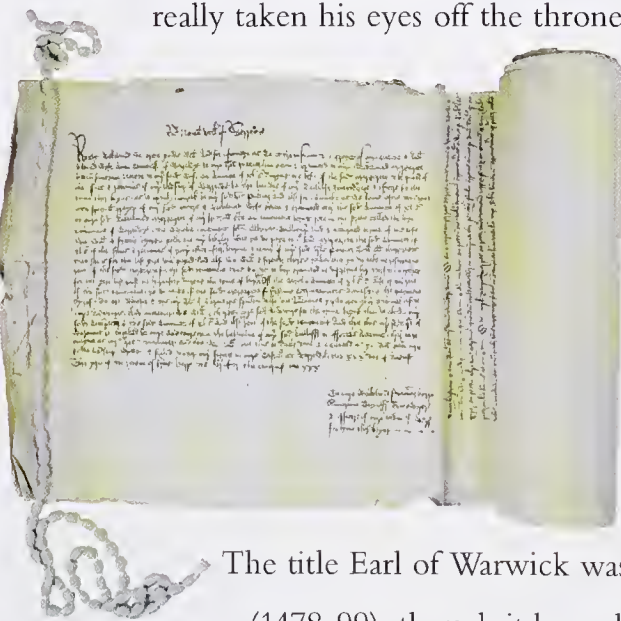
No Earl of Warwick held sway in the kingdom to quite the extent that Neville did, albeit briefly. Throughout the course of the Wars of the Roses, Warwick, in helping to depose both Henry VI and Edward IV, won himself the title of Kingmaker.

But the ambition that lifted him to such heights led also to his downfall. On Neville's defeat and death at the battle of Barnet in 1471, the castle and the estates were awarded by Edward IV to his own brother, George, Duke of Clarence.



Constable's room in the Gatehouse and Barbican, 14th century.

Clarence had a history of disloyalty (at one time he had been Neville's ally in the Wars of the Roses) and, despite his defection to Edward IV, he had never really taken his eyes off the throne. Suspected of intriguing against Edward, he was imprisoned and killed in 1478.



Warrant from Richard Neville to the bailiff of Warwick ordering payment of 40 shillings to Margaret Raven, nurse of Neville's wife, 31st August 1452.

One last knot was to tie Warwick Castle to the Wars of the Roses. After the execution of Clarence, his brother, Richard of Gloucester (the future Richard III), took possession of the castle. His wife Anne was Neville's youngest daughter.



The title Earl of Warwick was retained by Clarence's son, Edward (1478-99), though it brought him little good. As the last Plantagenet (and therefore a possible rival to the Tudor king, Henry VII), he was kept in the Tower of London. There he lingered from 1485 until 1499 when he was executed for allegedly conspiring with the second of the two pretenders to the throne, Perkin Warbeck.

Richard Neville, 1450-1471.

	1604	1633	1642	c1665	1667	1695	1707
AT WARWICK CASTLE	James I grants castle to Sir Fulke Greville		Siege of the castle by Royalist troops		Stables and coach house completed in outer courtyard	King William III visits the castle	
THE WORLD		St Peters in Rome completed	46	Isaac Newton discovers law of gravity			Union of England and Scotland



Accounts of Sir Fulke Greville,
Treasurer of the Navy, 1599.
This relates to payment of Sir
Walter Raleigh as captain of
the Ark Royal.

There was no natural successor to Edward and the castle stayed as property
of the crown. (Under Henry VIII work was carried out to reinforce
the walls on the river front.)

In 1547, however, a young Edward VI granted the title to John
Dudley, a member of the Protectorate which had been set up to
help the 9-year old king rule in the years
immediately after the death of Henry VIII.

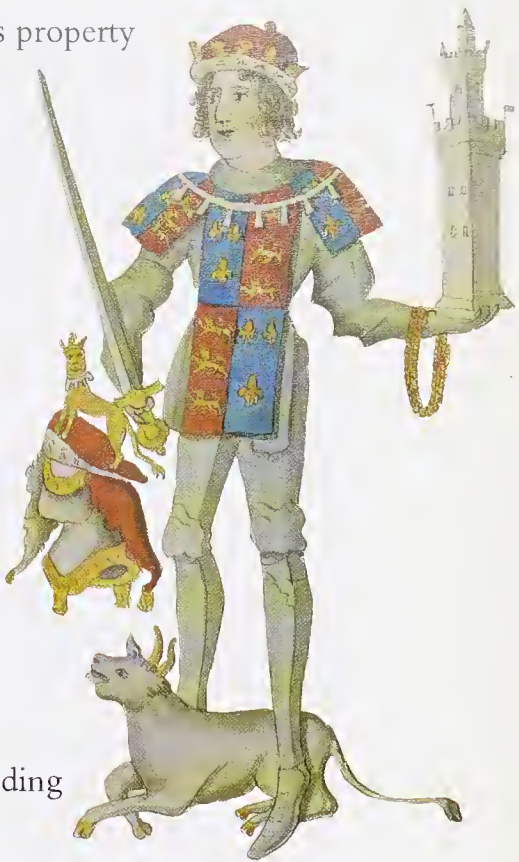
From 1550, the new Earl of Warwick exercised
immense influence in the running of the
country. But Edward's ill-health made his
position less than totally secure and the king's early
death in 1553 left Dudley facing what he had long
feared: the prospect of Edward's sister, Mary, ascending
the throne and his own fall from power.

His response, in a move which had Edward's blessing
before he died, was to place his daughter-in-law, Lady Jane
Grey, on the throne. The coup, its support melting away,
lasted barely two weeks. It ended with Mary Tudor

reclaiming her right to rule and with Dudley, his son Guilford and, later,
Lady Jane Grey executed for treason.

Under Elizabeth I, who succeeded Mary, the Dudley family found itself back
in favour. Elizabeth not only created Ambrose Dudley, Guilford's brother, Earl
of Warwick (1561-90), she also granted him the castle.

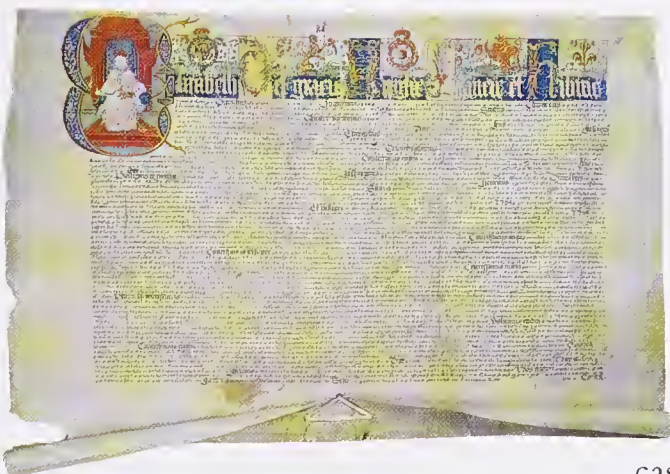
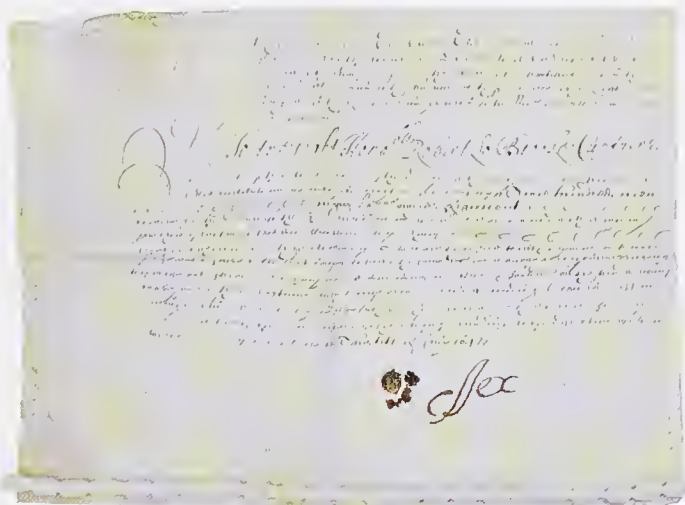
Ambrose died in 1590 without an heir and the estate reverted back to
the Crown.



George, Duke of Clarence,
1472-1478.



1750	1763	1770	1774	1786	
'Capability' Brown engaged to lay out grounds	State Dining Room commissioned	Warwick vase found near Tivoli, Italy		Constitution Bill	
		47	Oxygen discovered by Dr Priestly		George Washington becomes 1st US President



Above top:
Commission from Earl
of Essex to Lord Brooke
as captain of 200 men of
his own regiment,
30th July 1642.

Above:
Queen Elizabeth I to
Elizabeth Greville,
widow of Sir Fulke
Greville. Grants relating
to the Manor of Alcester,
17th February 1561.

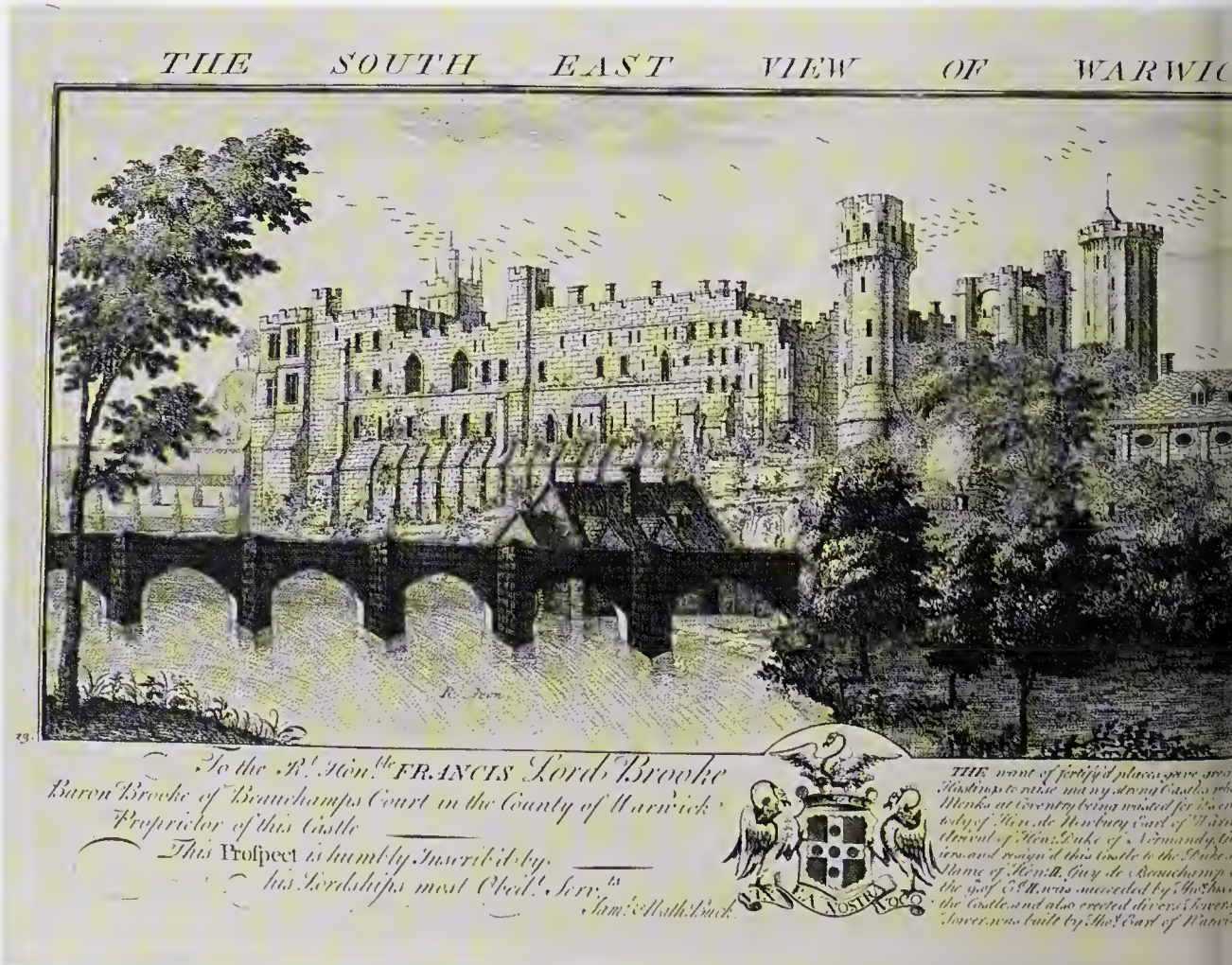
A committed republican, Robert Greville, 2nd Baron Brooke, grew increasingly disillusioned with the condition of England under Charles I; so disillusioned, in fact, that, with Lord Saye and Sele of Broughton Castle, he helped found the settlement of Saybrooke in Connecticut, America and seriously considered moving to the New World.

In 1604, James I presented the by now delapidated castle to Sir Fulke Greville. (The title Earl of Warwick, however, was conferred on Lord Rich in 1618 and it remained in his family until 1759.) Greville, who had already served Elizabeth in office, was James I's Chancellor of the Exchequer for a number of years. When he left the post, in 1621, Greville (coming from an age when it was possible to be a poet, a courtier and a public servant) was elevated to the peerage as Baron Brooke.

Following his murder at the hands of his discontented manservant, the estate went to his adopted heir, Robert Greville, 2nd Lord Brooke.

At the outset of the Civil War, he was appointed Commander of Parliamentary forces in Staffordshire and Warwickshire. In August 1642, the castle, under Sir Edward Peyto, saw off a feeble siege by royalist troops.

After Robert Greville's death, in action at Lichfield, the castle passed to each of his three sons over the next few years. It went first to his eldest, Francis (1643-58), and then to a younger son, Robert (1658-77). Not apparently sharing his father's radical, idealistic outlook, Robert played a part in the restoration of the monarchy in 1660.



Historical documents on pages 42-48 shown by courtesy of the Warwickshire County Record Office

	1815	1858	1861	1871	1890s	1914
AT WARWICK CASTLE		Queen Victoria lunches at the castle		Fire damages the Great Hall	Prince of Wales (later Edward VII) visits the castle regularly	
THE WORLD	Napoleon defeated at Waterloo		48	Outbreak of American Civil War		World War starts



So deep was George Greville's financial embarrassment that at one stage he had to rely on his housekeeper, Maria Hume, to pay off creditors out of her own money. Staggeringly, she had managed to save a colossal £30,000 from the gratuities given to her over the years by visitors to the castle.

Like Francis, he died without any children and it was the turn of the third brother to inherit. Fulke Greville, 5th Lord Brooke (1677-1710), was elected to Parliament and helped with the repair of the town of Warwick after a disastrous fire in 1694.

The 8th Lord Brooke, Francis Greville, married Elizabeth, the sister of Sir William Hamilton. This was the same William Hamilton whose wife Emma enjoyed a tempestuous and public affair with Lord Nelson.

When the Rich family died out in 1759, Francis successfully petitioned for the title Earl of Warwick, so reuniting the earldom and the castle once more. In the 1750s he commissioned Lancelot 'Capability' Brown to landscape the gardens.

His son George Greville (1773-1816) showed an equal zeal for improving the look and style of the castle. He put the finishing touches to the State Rooms and bought many of the paintings and pieces of furniture now on display. Unfortunately, his enthusiasm ran somewhat ahead of his bank account. By 1804 he was forced to sell off outlying estates in order to keep himself solvent.

Finances had become less of a problem by the time Francis Richard Greville (1893-1924) and his wife Frances (Daisy) were holding their high society parties of the 1890s.

Their son Leopold (1924-28), who married Elfrida Marjorie Eden, older sister of the future Prime Minister Anthony Eden, was a Reuter's correspondent in the Russo-Japanese War of 1905 and later a Brigadier General in the Canadian army during World War I.

The 7th Greville Earl, Charles Guy (1928-84), using the stage name of Michael Brooke, tried his hand at breaking into Hollywood films. His career peaked with a supporting role in Dawn Patrol (1938) starring Errol Flynn and David Niven. He also created a cinema screen on the roof of the castle which is still there today.

In November 1978, his son David sold Warwick Castle to the Tussauds Group.

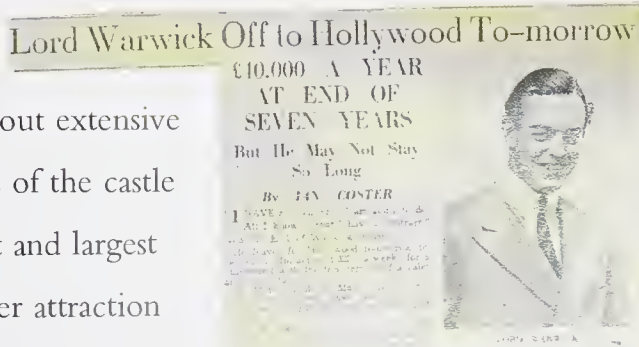
Since then, the Tussauds Group have carried out extensive restoration work and opened up substantial areas of the castle previously closed to the public. The most recent and largest investment is the multi-million pound Kingmaker attraction in the mediaeval undercroft.

All dates in brackets refer to the length of time the person concerned held either the title of Earl of Warwick or that of Baron Brooke.



Left:
View of Warwick Castle by the Buck Brothers. Dated 1729.

Right:
Press cutting dated September 1938 relating to the 7th Earl of Warwick.



1923	1938	1939	1961	1978	1984	1986
Countess of Warwick Labour candidate for Parliament	Earl of Warwick appears in Hollywood film			Earl of Warwick sells castle to Tussauds Group	Kingmaker - a preparation for battle opens in the Undercroft	
		World War 2 declared	1st man in space	49		

THE GROUNDS

In the 1750s the 1st Earl of Warwick and Lancelot 'Capability' Brown created the landscape grounds. To this day, the fruits of their labours are clearly evident.



For the first 400 years of its existence, Warwick Castle had an overriding purpose. To keep those on the inside safe from those on the outside. It was a centre of military power in a land where warfare was a way of conducting political, religious and even personal affairs.

Everything, therefore, was geared towards making the castle an impregnable fortress. And that, literally, meant no place for a garden as we understand it.

But as the temper of the times softened, so people's attitudes towards their domestic environment changed. Warwick came to be seen as less of a fortress and more of a home.

The first mention of a walled garden, nurtured for pleasure, comes in 1484. Lying somewhere between the base of the Norman Mound and the river, it was built by King Richard III for his wife Anne.

In all probability, it was re-laid for the visit of Queen Elizabeth I in August 1572. An afternoon walk in the garden for Elizabeth would have meant strolling along coloured gravel pathways, leading between very formal patterns or knots of flowers and shrubs.

Nothing remains of either this garden or those planted by Sir Fulke Greville between 1604 and 1628. Ironically, the defending garrison during the Civil War dug them up for gun emplacements.

Only when war really was history did Warwick Castle's grounds and gardens blossom. And the transformation was down to one of Britain's greatest landscape gardeners, Lancelot 'Capability' Brown.

It is believed that Warwick was Brown's first independent commission and his achievements here during the 1750s won him praise and national recognition.

Brown's genius lay in the way he turned the grounds into an imaginative extension of the grandeur and the scale of the castle.

It may look natural, but the curved sweep of the lawns down from the castle to the river is man-made. Specially chosen trees and shrubs were planted to create a frame for the castle and the landscape.

The courtyard was also raised by several feet to give it a more classically balanced look.

Although there have been a good many changes since Brown's time, the overall layout, with its vistas, mounds and copses, is his, a living work of art.





THE MOUND

First built in 1068, on the orders of William the Conqueror, it formed the most important part of the Norman castle's defence system.

Advances in military architecture, however, made it more and more of an outpost. By the 17th century, it had been absorbed within Sir Fulke Greville's garden, topped by a single Scots pine.

Today, it is the perfect vantage point, not for defending against marauding English troops, but for taking in the beautiful unfolding view of these peaceful grounds.





The beautifully proportioned conservatory, which acts as a focal point in the landscape, was built in 1786 by a local mason, William Eborall.

Originally, it was designed as a home for the Warwick Vase, a magnificent piece of ancient Roman pottery excavated near Tivoli in 1771.

The actual Vase is now on display at the Burrell Collection in Glasgow. There is, however, a full-size replica standing in the conservatory, which has since been converted back to its Victorian use as an ornamental glasshouse for growing exotic plants.

THE CONSERVATORY



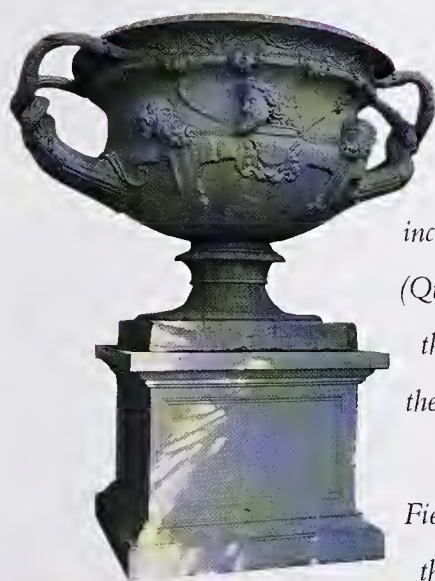
Directly in front of the conservatory is the Peacock Garden, designed by the Victorian landscape gardener Robert Marnock.

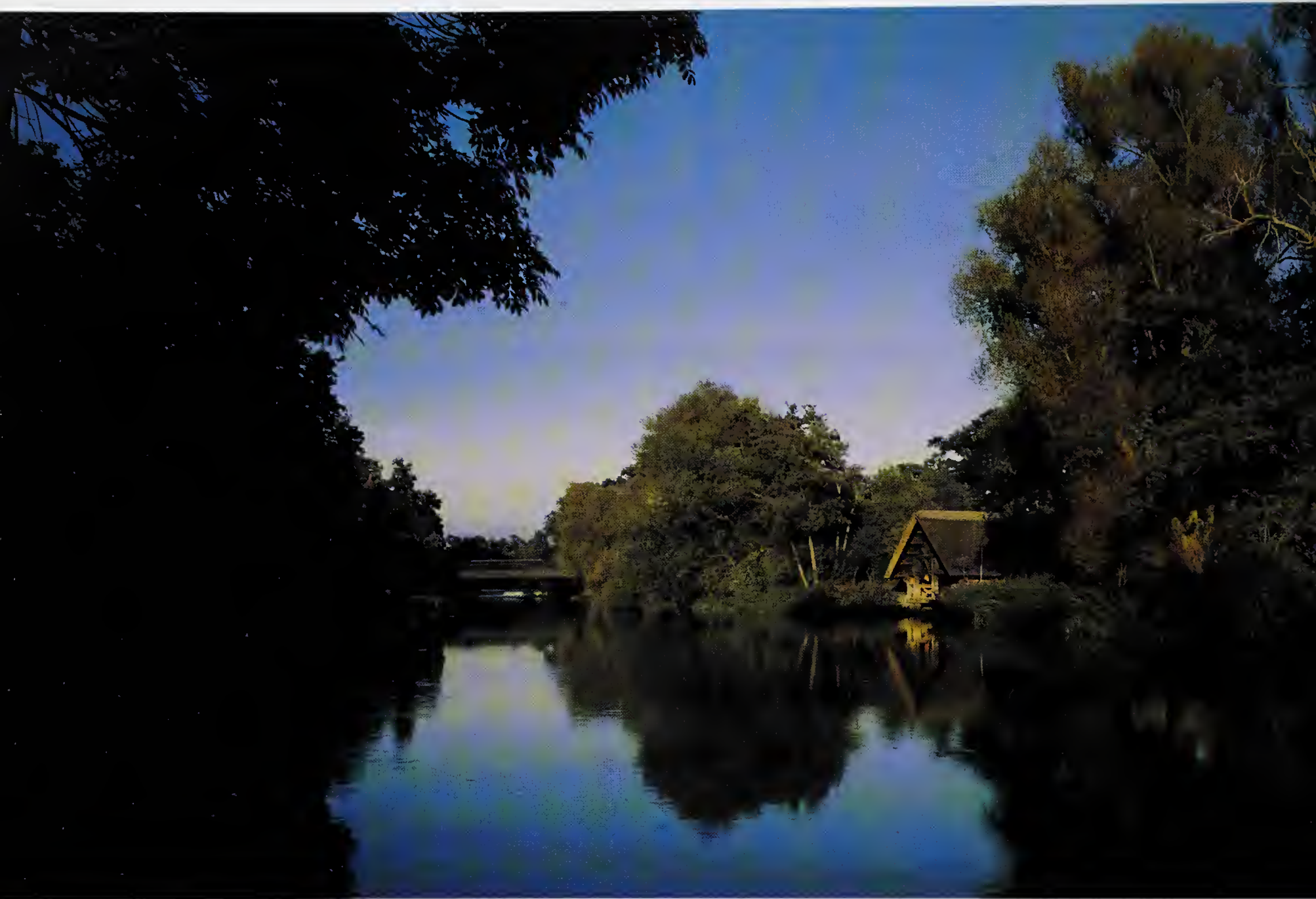
Just to the south-east is a group of trees that includes a Wellingtonia planted by Prince Albert in 1858. (Queen Victoria also lent her hand to a spot of gardening that day and her tree, an oak, is now flourishing close to the driveway from the courtyard).

Running gently down to the River is Pageant Field, flanked on either side by trees, of which some, like the Cedars of Lebanon, are over 200 years old.



THE PEACOCK GARDEN AND PAGEANT FIELD





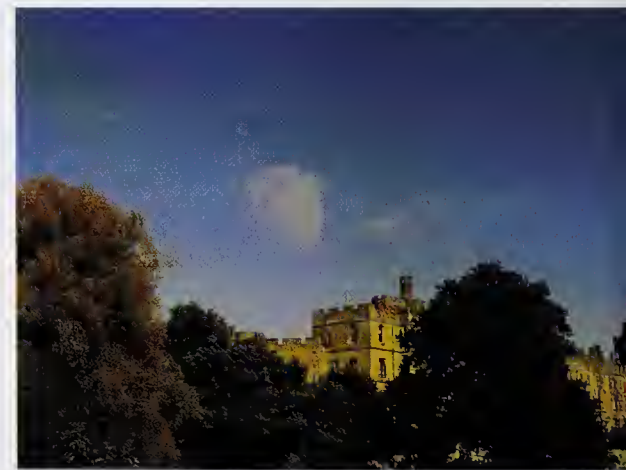
RIVER AND ISLAND

Downstream from the mill, a bridge takes you across the Avon and onto the island.

In the 1890s, the island used to be inhabited by, amongst others, some Japanese deer, a flock of Chinese geese, an emu, assorted raccoons, an ant bear and a baby elephant.

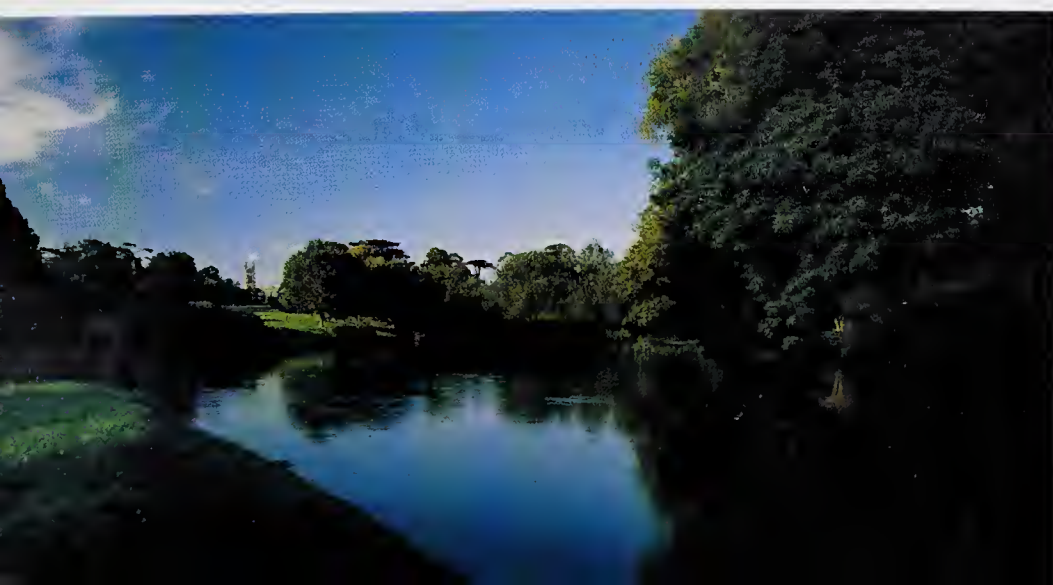
They were part of a menagerie collected by the Countess of Warwick. The elephant, as elephants do, got rather big and had to be given to an animal trainer in Leamington.

The emu, on the other hand, entered the pages of emu history by chasing a bishop through the castle grounds.



Along with the various animals, another of the Countess of Warwick's acquisitions was an 1895 electric motor launch.

A water-borne lap of luxury (it had carpets, blinds and awnings), the launch was powered by a number of batteries which were re-charged every so often from the dynamos in the millhouse. The Countess would use the launch to travel downstream to the hunting lodge in the Castle Park.





1868 was the year the Rose Garden first spread its petals. And like the Peacock Garden, it had been designed by Robert Marnock.

By the end of the Second World War, though, it had disappeared under a tennis court.

Fortunately, two of Marnock's original drawings survived, so the plot was lovingly brought back to life in 1986. Its charm stems from the contrast between the very precise geometry and proportions of the beds and the garden's informal, almost secretive setting.



THE VICTORIAN ROSE GARDEN

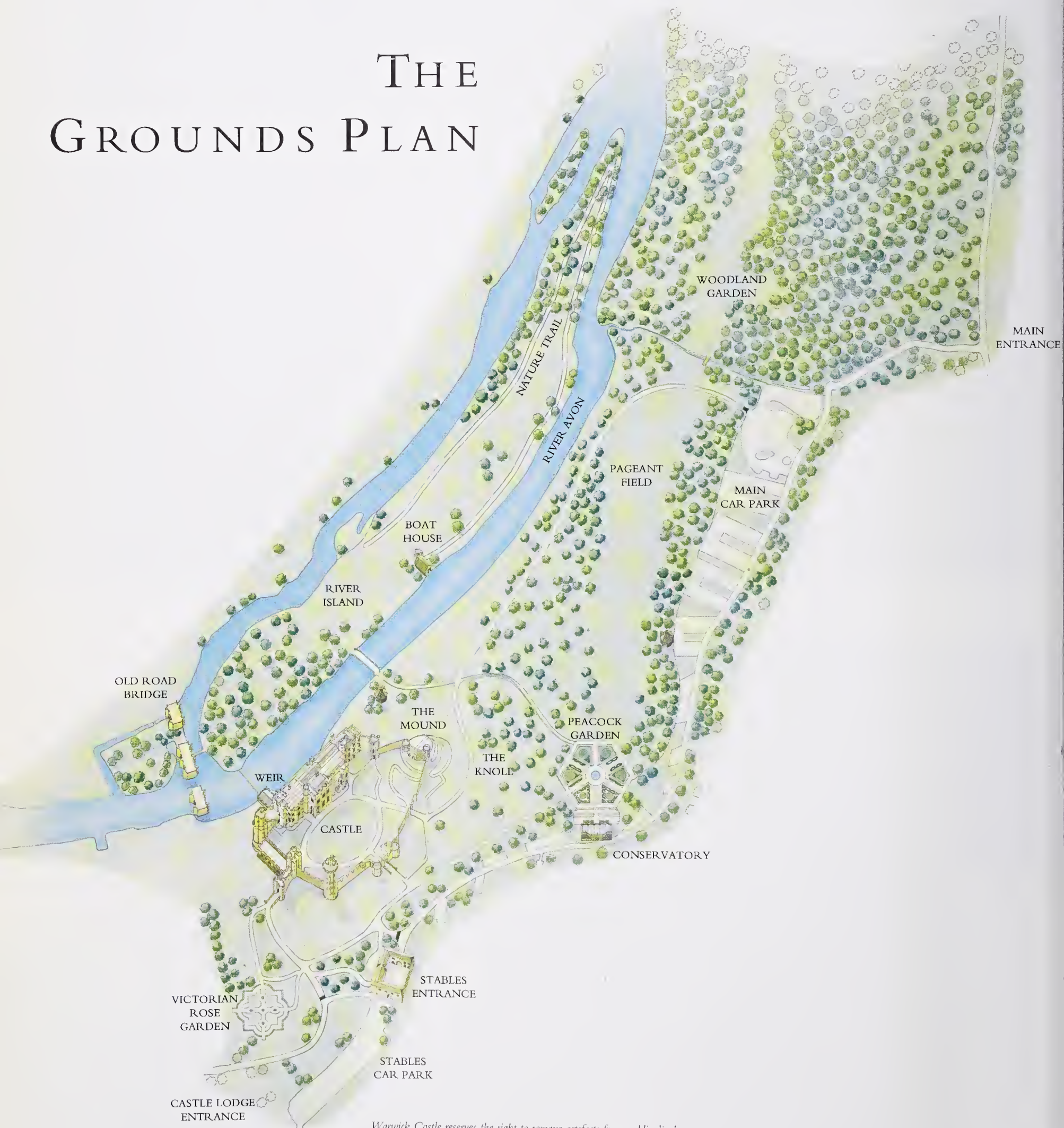


The roses are all of the old-fashioned type, many of them popular with the Victorians. To commemorate the recreation of the garden, 120 years on, a new English rose was bred and named 'Warwick Castle'.

The best time to see the display is in late June and the whole of July, but there are lots of repeat flowering roses to keep the garden glowing through most of the summer and autumn.

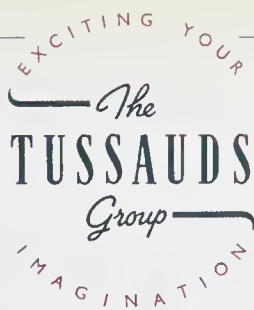


THE GROUNDS PLAN



Warwick Castle reserves the right to remove artefacts from public display for restoration and other purposes. Items may also be redisplayed.

Designed and produced by Three's Company Communications Ltd. Birmingham
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WARWICK CASTLE

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